

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3810.

SATURDAY, NOVEMBER 3, 1900.



PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## BRITISH ARCHEOLOGICAL ASSOCIATION.—

THE FIRST MEETING OF THE SESSION will be held at 32, SACKVILLE STREET, PICCADILLY, on WEDNESDAY NEXT, November 7. Chair to be taken at 8 p.m. Antiquities will be exhibited, and the following Paper read:—  
"Description of the Roman Remains discovered at Chester, 1896-1900," by R. NEWSTEAD, Esq., F.R.S., Curator of the Grosvenor Museum, Chester.

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SATURDAY, NOVEMBER 3, 1900.

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## LITERATURE

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The author of 'Betsy Lee' was just the stuff of which poets are made. He was a scholar rustic, a countryman by origin and instinct, who had gone through the mill of Oxford and the schoolmaster's profession, and had learnt to love thought and books without forgetting the country. He had the tradition of letters against which to weigh his immediate intuition of things felt and seen. The first and perhaps the most abiding impression that one gets from his poetry is of the passion for nature which was deepest in the man's soul. In certain moods he was an absolute faun:—

Sweet breeze that sett'st the summer buds a swaying,  
Dear lambs amid the primrose meadows playing,  
Let me not think!  
O floods, upon whose brink  
The merry birds are maying,  
Dream, softly dream! O blessed mother, lead me  
Unsevered from thy girdle—lead me! feed me!

I have no will but thine:  
I need not but the juice  
Of elemental wine—  
Perish remoter use  
Of strength reserved for conflict yet to come!  
Let me be dumb,  
As long as I may feel thy hand—  
This, this is all—do ye not understand  
How the great Mother mixes all our bloods?  
O breeze! O swaying buds!  
O lambs, O primroses, O floods!

Here is the blessed abandonment of boyhood; and Brown could be a boy to the last. But he was a man, too, and a modern man. The faun had gained a double first and taken holy orders, and had to meet the obstinate questionings of life. In his attitude to nature sheer acceptance alternates with interrogation. In 'Sunset at Chagford' he goes to the heart of the problem:—

## HOMO LOQUITUR.

Is it ironical, a fool enigma,  
This sunset show?  
The purple stigma,  
Black mountain cut upon a saffron glow—  
Is it a mammoth joke,  
A riddle put for me to guess,  
Which having duly honoured, I may smoke,  
And go to bed,  
And snore,  
Having a soothing consciousness  
Of something red?  
Or is it more?  
Ah, is it, is it more?

The poem, a longish one, is full of thought and imagination, and though there is a 'Respondet Δημοουργός,' the reply is little more than a symbolical one. Yet Brown's ultimate position, like Mr. Meredith's, is nearer to faith than to scepticism. The questions come and go, but for him natural beauty is habitually the proclaimed avenue to the spiritual. So it is in perhaps his best-known lines on 'My Garden' and in the fine 'Epistola ad Dakyns,' in which he can only refer his friend for what, life through, he "meant" to "three places excellent"—Avon banks and Derwentwater and the Isle of Man, where he calls on Maughold and Bradda to interpret things for him.

By all the vows I vowed,  
I charge you, and I charge you by the tears  
And by the passion that I took  
From you and flung them to the vale,  
And had the ultimate vision, do not fail!

Faun and scholar, Brown had the defects of both qualities. A lover of humanity as well as of earth just as God made it, he may be held to slip sometimes into an excess of moral tolerance. Erudite, he now and then misses simplicity and overloads his verse with ugly phraseology or far-fetched conceits. On the other hand, he can introduce a conceited touch to infinite advantage. Antonio says, "In sooth, I know not why I am so sad," and Brown, speculating in the same mood, hits out this:—

Or does the old travail-pain  
Resume the mother-geist?  
In some far orb again  
Is boundless ransom priced  
For others than for us?  
In Mars, or Uranus,  
They crucify the Christ?  
So am I sad—  
Sad! sad!

How, in the Elysian fields, Donne must welcome the author of this sombre imagining!

A complete analysis of Brown's poetic temperament should perhaps start from the fact that he was a Celt. There are Celts and Celts, and the better word were probably

Iberian, to denote the pre-Aryan racial strain, that with its shifting gaieties and melancholies still makes the poetry of the shores of the Mediterranean and the western districts of our islands. In modern literature Brown stands for the human, as Mr. Yeats does for the dreamy side of this poetry. A Manxman by birth, he never wholly felt himself an Englishman. He learnt "what good is in this England," and still would

keep the larger equipoise,  
And stand outside these nations and their noise.

Man was always his "sweetest of sweet little Hesperides," and there is a beautiful poem on a vision of Man seen through the mists of Skiddaw:—

Look, look! as through a sliding panel  
Of pearl, our Mona! Has she crossed the Channel  
For us? that there she lies almost  
A portion of the Cumbrian coast?  
Dark purple peaks against the sun,  
A gorgeous thing to look upon?  
Nay, darling of my soul! I fear  
To see your beauty come so near—  
I would not have it! This is not your rest—  
Go back, go back, into your golden West!

There is a very interesting prologue to the 'Fo'e's'le Yarns,' in which Brown expresses his hope, somewhere in the near future, for a Manx poet, "Cain, Karran, Kewish, or Skillicorn," who might be a scholar, yet "nervous, soaked in dialect colloquial," and might sing the song of Man before the individuality of the island should be lost in the "tide of Empire." Will another come nearer to Brown's ideal than Brown himself?

The Iberians, unlike the Aryans—it may be seen in Italy, as well as in Ireland or Man—are born poets, because the changes in their nervous or emotional states pass naturally into immediate expression. The Aryan, whose nerves and emotions are habitually under control, conquers the world, but he does not generally know the meaning of a lyric; he cannot give himself away enough. Now Brown had none of this reticence. He was, he says himself, "a born sobber." He was also a born jester. His school sermons are described as vivacious to the point of buffoonery. These qualities come out in the astonishing verve and "go" of his 'Fo'e's'le Yarns.' They read like inspired improvisations, hurrying from grave to gay, riotous in their fun, half inarticulate in the repeated interjections of "aw, aw," "the lek," "of coorse, of coorse," "well, raelly, raelly," with which they bridge their gaps, always human, and now and then breaking into a vein of rich native poetry. Here is a characteristic passage with a touch of everything in it:—

But if they were red, then she was white—  
The way I could ye—with the sheets of light  
Comin' off her skin, like it's sayin' about Moses—  
With the fire on his face and all his closes,  
But what's the use of me? I shouldn't  
Be tryin' the lek, and I said I wouldn't,  
But just one thing, and that's her hair—  
Well, it wasn't right—no! no! I'll swear  
It wasn't—some charm or the lek no doubt  
Was put on it—aye! Says you "Get out!"  
Aisy all! Some witch or another  
Must have spun that stuff: neither father nor mother

Done that, my lads! It was black as nubs,  
But streaks of red, like you'll see in the dubs  
Where they're cutting the turf; or down in the river  
Where it's deeper and darker and redder than ever—  
And all like a cloud about her scutched—  
Aw, she must have been wutched! she must have been wutched!

The Manx poems were very near to Brown's heart. They were written for his own people and of his own people—to "fix on the page" their fleeting life and customs and traditions, and so "secure an anchor for their Keltic souls." And they are in themselves good literature. But they do not sum up Brown. He was not a Burns of Ayrshire, a Barnes of Dorset—one of those essentially dialectic poets who, like a Devonshire maid set to teach in a Board school, fall into the arms of the obvious and the outworn directly the prop of native speech is removed. On the contrary, his more personal and essential utterance is in English. These English poems have a wide range of manner. There are swallow-winged lyrics, and there are elegiac pieces in elaborate and stately stanza forms. But Brown's genius is most at its ease in untrammelled measures. For here, too, the Iberian characteristic of direct speech, responding immediately and precisely to the stimulus of emotion, is his. In art, as in life, he is impatient of conventions that lay fetters on the free movement of the spirit. He will speak out, and like the born poet he will not hesitate to speak of what is nearest to him. Such a sorrow as forms the theme of 'Aber Stations' the Aryan would keep locked behind grim lips. For the poet the intimate sorrow touches the spring of art, and in an 'In Memoriam' or an 'Aber Stations' finds relief.

It remains to speak a word of the volume before us, in which the whole of Brown's poems, Manx and English, have been brought together by the pious care of three old friends, Mr. H. F. Brown, Mr. H. G. Dakyns, and Mr. W. E. Henley. There are three sections. The 'Fo'c's'le Yarns,' almost entirely Manx, form the central bulk of the book, and are preceded by a group of meditative and elegiac pieces under the title of 'Aspects and Characters,' and followed by a group of lyrics. Twenty-two of the shorter poems have not previously been published, and these include some of the most striking and characteristic in the whole collection. Occasion has already been taken in this journal to quote from 'Sad, Sad,' 'Sunset at Chagford,' and the 'Prologue' and 'Envoy' to the 'Fo'c's'le Yarns,' and they were not then chosen for their novelty. But we would add 'The Well,' the sonnet 'To W. E. Henley'—a fit pendant to Mr. Henley's own 'Epilogue'—and this exquisite snatch called 'Vespers':

O blackbird, what a boy you are!  
How you do go it!  
Blowing your bugle to that one sweet star—  
How you do blow it!  
And does she hear you, blackbird boy, so far?  
Or is it wasted breath?  
"Good Lord! she is so bright  
To-night!"  
The blackbird saith.

This is the very man and his poetry—direct, poignant, thoroughly unconventional, and imprisoning in its simplicity no little of the mystery of life. His work will not be readily forgotten, though it cannot claim to approach that of the great classics associated with the form of this volume.

*In the Ice World of the Himalaya; among the Peaks and Passes of Ladakh, Nubra, Suru, and Baltistan.* By Fanny Bullock Workman and W. Hunter Workman. (Fisher Unwin.)

HIMALAYAN literature grows apace; but this is the first climbers' book that has appeared since the voluminous records of Sir Martin Conway's journey were completed. It is written throughout in the plural; but it may be gathered from its pages that the lady who, in company with the well-known Alpine guide Zurbriggen, figures on its cover, and also in an illustration entitled with curious taste 'Two Record Climbers,' was the predominant partner. Mrs. Workman claims, apparently with reason, to have surpassed the rest of her sex in the altitude she gained, and she will be willingly allowed the largest share of the credit due for her enterprising incursions into the Asiatic ice-world. We wish, however, that she had refrained from claiming a privilege which cannot be allowed, even to a lady. Explorers seem to be under a mistaken idea that they are at liberty to give their own or somebody else's name to any spot on the earth's surface they may be the earliest to visit. Mrs. Workman is far from being the first sinner in this respect, but she is one of the worst. The Indian Survey has set a bad example in its Mount Everest. But a Survey, like a Cæsar, may perhaps be held to be *supra grammaticam*. Our authors' Siegfriedhorn is wholly out of place, and Mount Bullock Workman will never do.

Having made this protest, we can speak well of the way in which the travellers have recorded their wanderings. The narrative is straightforward and lively. The story of their climbs is told in a plain practical manner which will commend itself to mountaineers. Sensational writing such as the ordinary traveller often finds needful to express his emotions when he meets with a glacier or a snowslope is carefully eschewed. The difficulties of the ground are described from an Alpine standpoint. But in Himalayan travel such disturbing incidents occupy a secondary place. In the whole of that region the beginning and the end of the art of travel may be said to be coolie-driving. To compel harmless peasants to carry heavy burdens through the to them demon-haunted wastes above the tracks of men may seem at first sight a cruel sport, and the reader's sympathy may turn to the victims of the madness of their sahibs. Yet, as the authors explain, every Himalayan journey is a game entered into by willing players, in which the coolie strives to do as little for his pay as possible, and in which, to suit his own ends, he has no scruple whatever in wrecking his employer's plans. His indolence, his childish inconsequence, his horror of early rising, or of covering more than half a fair day's journey in the twenty-four hours—he lingers when he is outward bound: he can go fast enough home—have been found by all travellers exasperating in the highest degree. The Alpine porter used to figure largely in the early tales of Swiss adventure. We foresee that the coolie will be the terror of readers as well as writers of Himalayan literature. In their expeditions beyond Kashmir our

authors seem to have been tolerably successful in getting their baggage-train to follow them; but the motley tribesmen of Darjeeling proved altogether too much for them, and after costly preparation they had altogether to abandon their projected visit to the glaciers of Kanchinjinga. The travellers are disposed to throw some of the blame of this breakdown on the local officials, whom they did not find so helpful as in other districts. It seems, however, probable that their own inability to speak any Oriental language may, in the absence of an efficient leader and interpreter, have been at the root of their misfortunes.

The most interesting portion of the travels here described lay in the heart of the Karakoram round Askoli. This place, or rather district, consists, as Sir Martin Conway's readers will remember, of a cluster of villages, situated in the fork where the torrents from the two great glaciers—the greatest, probably, in the temperate zone, the Biafo and the Hispar—unite. The party first went up to the Hispar Pass by the track which their guide Zurbriggen had already traversed with his previous employer, and on their return to Askoli made several ascents south of its valley, reaching one summit the height of which was indicated by their aneroids (one a Watkin) at about 21,000 ft. That in these climbs the explorers met with many difficulties and hardships—steep rocks, icy gales, cold and storm—beyond those caused by their contumacious coolies, is made clear. But enjoyment, not suffering, is the key-note of their narrative. It helps one to appreciate the weird and solemn scenery of the inmost recesses of the Karakoram, the silent splendour of the waveless seas of snow, fenced in by fantastic spires and domes, in which the ice-rivers find their source and sustenance. If Mrs. Workman has not added much that was not already accessible in the monumental work of Sir Martin Conway, she has at least brought down the Hispar Pass from the position of a legend, and then of a feat, to the level of the Matterhorn, as "a nice walk for a lady."

Dr. Workman is a medical man, and his and his wife's reports, given separately, on their physical sensations during their ascents over 15,000 ft. are additions of considerable value to the evidence on this subject. They go to confirm the opinion expressed by an eminent surgeon and climber, Mr. Clinton Dent, in the Badminton 'Mountaineering,' that the atmospheric conditions at great altitudes will not, when climbers have learnt how best to deal with the difficulty they undoubtedly present, prove an insuperable obstacle to the attainment of the highest peaks on the earth's surface.

The reader's appreciation of the scenery described is greatly aided by the numerous photographic plates. They are not, as a rule, of any high artistic quality, but they serve their purpose admirably as companions to the letterpress. The maps are excellent. An index is wanting, while a vocabulary is inserted in which simple German words such as *Licht* (light), *heil* (hail), *heilige* (holy), and *Höhen* (heights), are quaintly interspersed with common Anglo-Indian terms.



*England under the Protector Somerset: an Essay.* By A. F. Pollard. (Kegan Paul & Co.)

MR. POLLARD has been known hitherto to the reading public mainly by his valuable articles in the 'Dictionary of National Biography.' Besides its direct services to literature, that useful work will probably be found in future to have done much towards founding a new and more excellent way for the treatment of historical subjects than those which have hitherto prevailed. By its requirement of condensation, its severe demand for facts without ornament or dissertation, and the stimulus which it has imparted to pure research, it has certainly set before the world not a few examples of the truth that history and biography ought to be interesting in themselves, and not merely by virtue of the method in which they are handled, or of the meretricious skill with which the facts have been too often disguised. Once let it be seen that an honest man has sought his facts carefully and arranged them truly, and we make no doubt that in the end he will win public confidence, and succeed in removing many misconceptions with which our reading of the story of past times is always, unfortunately, clouded.

Of course it is impossible, after all, to do without dissertation, and, valuable as the 'Dictionary' is, almost every eminent life calls aloud for fuller treatment. The significance of a really great man's career can only be truly appreciated by a thorough student of the period, and he requires space to set it forth in all its bearings. Yet even here the art of condensation is most valuable, and the book is all the more effective when the bearing of the matter upon very large subjects is set forth in the fewest possible words. Mr. Pollard has evidently realized this, and even in his most discursive passages never wanders far from the main subject, while the body of his narrative is made up of plain and lucid statements resting upon such a framework of documentary evidences that the result seems quite convincing. We will not, however, be so rash as to assume that a view which is in some things novel, though seemingly so well supported, will be found proof against all future criticism. What we do say, and say with confidence, is that this book is of permanent value to the historian, and by no means uninteresting to the general reader.

Mr. Pollard is not a hero worshipper. He quite admits that Somerset had his faults. He was ambitious and grasping; he used churches as quarries out of which to build Somerset House; and he was a large appropriator of Church lands. Moreover, there was something just a little suspicious in the way in which he became Protector, though no one seems to have taken exception to it at the time. The secrecy in which Henry VIII.'s death was kept for three days, the story of his will, and the omission of Gardiner's name from the list of executors, are matters on which, perhaps, Mr. Pollard has not said all that might be said. Indeed, if Paget's statements go for anything, Gardiner's name was not omitted, but struck out by him in obedience to an express order from the king. But

Paget, who smoothed Somerset's path in this matter, was by his own confession not incapable of telling a lie now and then, and the exact truth about the whole business is probably not attainable.

It would have been strange, however, if a statesman of those days had not some very serious faults. Somerset's friend Sir Miles Partridge, who was hanged shortly after Somerset's execution, was he who by a throw of the dice won from King Henry the belfry of St. Paul's. Men who were not dicers and gamblers perhaps gulped down Church property with an easy conscience from a feeling that it had been applied to superstitious uses. Or, even if they had no religious justification, well-meaning men might urge that the times were out of joint, and they must do their best in an evil world by the readiest means available. Let us pass by the less agreeable side of Somerset's character, and see what he was in other respects. Here we feel that Mr. Pollard has done a very great service. The reign of Edward VI. has been far too generally treated as uniform in its tendencies. Somerset, it is said, was a "rank Calvinist." Northumberland, whether he possessed any sincere convictions or not, was moving in the same direction, and the aim of both was gradually to reduce the doctrine and ritual of the Church of England to the lowest Genevan level. In their political aspect both are treated as mere intriguers, of whom the more cunning and unprincipled ultimately prevailed. Now this view does serious injustice to Somerset, for it is certain that his reforms, alike in Church and State, were conceived on moderate lines. The first Order of Communion in English was, as Mr. Pollard says, "more remarkable for what it retained than for what it abolished." In fact, it was so far from abolishing the mass that it actually enjoined its continuance, and only added a form of communion in English for the laity. The first Prayer Book, which shortly followed, though its use led to serious disturbances, suggested very little innovation upon ancient doctrine. Under Somerset's mild rule all penal legislation against heresy was repealed, and for the first time in England—though only for two short years—religious toleration was established. This was not exactly the thing to be expected of a rank Calvinist. In State policy, on the other hand, Somerset was unquestionably the people's friend, and by the people beloved and lamented. In fact, there can be little doubt that it was his public-spirited efforts to put down illegal enclosures that brought upon him the enmity of Warwick, and thereby led to his ruin.

His views, moreover, in other things besides religious toleration were large and in advance of the time. We will not say that Scotland has particular occasion to bless his name. An evil warlike policy (of which he had himself been the instrument) was bequeathed to him by Henry VIII., and either the subjugation of that country or its acquiescence in a scheme of ultimate union was an absolute necessity, especially in view of the irrevocable breach with Rome. But Somerset's methods in this, too, were milder than those of Henry (Froude wishes us to believe the contrary, but Mr. Pollard has effectually answered him); and

though the policy of forcing on a marriage, even in the last resort by the sword, was essentially bad, Somerset's aim was to make one kingdom out of two, and to call it no longer England or Scotland, but the Empire of Great Britain—so early was this name devised, more than half a century before James I. came to the throne of England. And the spirit which prompted this idea deserves to be noted. "We have offered," wrote Somerset in 1548,

"not only to leave the authority, name, title, right, or challenge of conquerors, but to receive that which is the shame of men overcome [sic], to leave the name of nation and the glory of any victory, if any we have had or should have of you, and to take the indifferent old name of Britayns again."

Conciliation could hardly have gone further. But mischief had been already done, which made such fair offers ineffective.

Such then, it appears, was Somerset as a statesman—in some respects too good for his time. Mr. Pollard recognizes that he was too visionary and impractical: "One of the few idealists who have attempted to govern England, he had all the idealist's impatience of the petty arts of management which enter so largely into the successful government of men." This, perhaps, gives just the least degree of colour to the extraordinary estimate of him by Hayward as "a man little esteemed, either for wisdom or personage, or courage in arms." His wisdom was not altogether of the practical kind, and it may have been that his fellows in the Council despised him as a theorist, and thought less even of his military successes than of the fact that he did not push them further. Warwick, by whom he was supplanted, no doubt despised him as Iago despised Othello. But he was not despised by the people, who made the air ring with cheers all over London when he was acquitted of the bogus charge of treason. They did not know, poor souls, that along with his acquittal for treason he was sentenced to death for felony; and when his head fell on Tower Hill they were eager to dip their handkerchiefs in his blood.

*Emma Marshall: a Biographical Sketch.* By Beatrice Marshall. (Seeley & Co.)

THE generation of English girlhood and boyhood—now fairly mature, by the way—which was brought up on Mrs. Marshall's books may be attracted to her daughter's biography by the curiosity that is pardonably felt about a well-known writer. It will be held there, however, by a much stronger feeling—admiration for an indomitable woman who struggled under various misfortunes to support a numerous family, and never quailed, even when the outlook was blackest. The interest, in short, resembles closely that of Mrs. Oliphant's wonderfully touching life; it is less intense, even as Mrs. Marshall stood in intellect a good way below Mrs. Oliphant, but it is as real. Her daughter deserves the utmost credit for the skill with which she has told just enough of domestic tragedy, and yet refrained from harrowing her readers' feelings by over-private details. The book, apart from its genuine literary talent, is a model of dignified filial piety.

Mrs. Marshall was a Miss Martin, and a member of the once powerful Quaker confederacy in Norfolk. As a child she saw Amelia Opie at her devotions in the Gilden-Croft Meeting-house:—

"One figure had always a peculiar fascination for me. This Friend did not glide so noiselessly, nor did she walk with bent head and a meek demeanour; instead, the train of her gown made a 'swish' upon the matting as she passed. And as week by week I watched for her advent, which was generally soon after the wheels of the Earlham and Keswick carriages had grated on the gravel drive before the Gilden-Croft Meeting-house, I never failed to recognise in this stately Friend something which distinguished her from the rest. Tall and now somewhat stout, with her head thrown back, and her bearing that of one who knew she was a personage of importance in that sedate assembly, Amelia Opie would pass to a seat of honour below the minister's gallery, and compose herself to her devotions, not so quickly as those about her. I have caught her eye wandering many a time, and I can recall the abstracted 'upward gaze' which is related of her as characteristic when she rehearsed the experience of her past life to her friends. Sometimes I now think the meditations of Amelia Opie might be upon the brilliant scenes and gay company from which she had separated herself for ever."

The good people of Norfolk affected a more sensible kind of valentine than the lace-paper and linked-hearts arrangement that stationers have happily ceased to inflict on us. Miss Marshall tells us that

"Norfolk valentines were no flimsy affairs in cardboard boxes, but substantial presents, laid on the doorstep of the recipient with a double knock and pull of the bell, the donor hastily decamping, to preserve the mystery of anonymity. Everyone gave everyone else valentines, accompanied by lines of original poetry, and thus the art of occasional versifying was cultivated among the young people of Norwich. Year after year, in memory of the happy St. Valentines of their youth, my mother and aunt never failed to exchange rhymed greetings on the fourteenth of February."

We need not follow Mrs. Marshall through her girlhood with any minuteness. On her father's death (he had been a partner in the Gurney Bank) the family migrated to Clifton, where they were received into the Church of England, and where she was married. We get amusing glimpses of the characters in that agreeable society, notably of Dr. Symonds, the father of John Addington Symonds. Already hankering after letters, the girl entered into a correspondence with Longfellow, which developed into a strong epistolary friendship, though, through spiteful accident, they never met. Here is, perhaps, the happiest of his stately familiar letters:—

"DEAR MISS EMMA,—It is then for the last time that I am to write these words, and even before this reaches you, they will be no longer true, and you will be somebody else! I make haste, therefore, to write them, for they are very pleasant to my ear, and fraught with friendly memories. I hasten still more to send you my very earnest and sincere congratulations on your marriage. In these my wife (I wish you knew her) joins most heartily. The beautiful spirit that shines through all your letters will make your husband's life a happy one, and your own serene and tranquil, I am sure. I wish you had said more of him, and told me where your new home is to be."

Serene and tranquil that life was not to be; but she spent happy days as a

young wife at Wells. At the Deanery she had, however, a disconcerting encounter with Mr. Goldwin Smith:—

"On another occasion she found herself by some chance alone in the big drawing-room with Mr. Goldwin Smith, and as he volunteered no remark she ventured to break the ice by saying she had been reading Tennyson's 'Idylls,' which she thought most lovely. Had he read them? 'No,' was the short reply; 'not being a young lady, I have no time to waste on sugary romance!' and there was silence again, while the Tennyson enthusiast in white muslin and blue ribbons, duly crushed, retired into her shell once more."

Mrs. Marshall moved from one cathedral city to another, the needs of her rapidly increasing family keeping her industriously at work upon books which she vigorously protested to be not merely intended for childish minds. Her habits of composition formed another point of resemblance between Mrs. Oliphant and herself:—

"No special room in the house was appropriated for her writing. Generally she wrote at the dining-room table, clearing up her papers when it was laid for meals. A vast amount of correspondence and often a chapter of a story were got through between breakfast and luncheon. In the afternoon, unless much pressed to finish a book, she rarely touched a pen. When not out paying a round of calls, she would sit in her drawing-room by the fire-side knitting her husband's socks and son's golf-stockings, and dipping into the literature of the day."

She reckoned Prof. Nichol among her numerous friends, and her daughter gives a vigorous little sketch of him:—

"Prof. Nichol was a masterly raconteur, and his stock of good stories inexhaustible. We children rejoiced when he came to give a second course of lectures, not because of the lectures themselves, but because he was our special favourite, with his leonine head and great flashing gray eyes, which he rolled at us so good-humouredly. We sat enchanted at the luncheon-table, as he arranged, according to a funny habit of his, the salt-cellars, table-spoons, and wine-glasses in a circle round his plate, and discharged one anecdote after another over the barricade in a Scotch accent, with absolute gravity, till he reached the point of his story, when his frame shook with guffaws so infectious that even the youngest of us laughed till we cried without quite understanding the joke."

The peculiarities of the late Dean Law of Gloucester seem to have been sufficiently pronounced:—

"The Dean from some delicacy of health never attended the services at the cathedral, though residing nearly under its roof; but he drove out every afternoon in a hired fly. His luncheon and dinner parties, at which my father and mother were always present, were *recherché* and delightful. When, however, Gladstone happened to halt at Gloucester one day to see the cathedral, with his friend Mrs. Thistlethwaite, the Dean, instead of offering him hospitality, ordered his fly two hours earlier than usual, and, taking sandwiches with him, drove about outside the city till the illustrious visitor had departed. Had it been Disraeli, he told my mother afterwards, he would have entertained him royally, and asked her to meet him at luncheon."

We have said enough of the fortitude with which Mrs. Marshall bore her trials, the most crushing of which was the failure of the West of England Bank, in which her husband held a responsible position. How she educated her children, and how gratefully, yet self-respectfully, she accepted her

friends' assistance, is best read in her daughter's pages. It remains to mention her admirable relations with her publisher, Mr. Seeley, who seems to have been the most judicious of critics, and to quote one of several passages in which she expressed her views of the tendency of modern fiction. As may be imagined, the "other woman" sort of novel did not appeal to her:—

"I feel a little out of it when I read of the tremendous successes scored by volumes of sketchy tales which take the public fancy. I have been trying to read 'Doreen,' but have stuck in it, and I wonder if people do that with my books. One such pure, simple story as the first in 'Beside the Bonnie Briar Bush' is worth cartloads of current fiction, with its unpleasantness and misery and suicide brought about by illegal love (so called). There surely is a very degenerate taste abroad."

But though she complained of her sales compared with those of more sensational writers, she had a following. There is a delightful letter—not altogether above the suspicion of a governess's dictation, however—in which a party of schoolgirls press for a sequel, and a gushing outpouring of gratitude from the Countess Chérémietieff, curiously illustrative of that Russian Anglo-mania which has drawn away so many English instructors of both sexes into households in the Tsar's dominions.

*England, Egypt, and the Sudan.* By H. D. Traill, D.C.L. (Constable & Co.)

THE late Mr. Traill was a leading Conservative journalist as well as a distinguished man of letters, and this posthumous publication was written in the former capacity. His views on the Egyptian question and the reconquest of the Sudan were well known, and they are here repeated in the form of a sketch of the history of Egypt since the accession of Mehemet Ali. It states the opinions held by probably the majority of Englishmen versed in Egyptian affairs better than we have seen them stated elsewhere in any recent book, and sets forth the undoubted benefits accruing to Egypt from British administration with eloquence, yet without exaggeration. Regarded as an outline of an eventful period—the period of spurious Occidentalism succeeded by genuine reform—it commends itself by its grasp and proportion more than by any special charm of style. Mr. Traill could, like Swift, have written eloquently on a broomstick, but in the present work he has apparently aimed rather at lucidity and cogent reasoning than at epigram or rhetoric. Here and there one comes across specimens of spirited or impassioned narrative, such as the description of the battle of the Atbara or the account of Gordon's death; and now and then an approach to epigram is discovered, as when Lord Kitchener, feeling that

"the Lord had delivered the Khalifa into his hand, was nevertheless not the man to throw away a chance through any delicacy about co-operating with Providence."

But as a rule the book is written in a plain, straightforward style, befitting an historical summary, yet with the light touch of a practised hand. There is little ornament and no "fine writing"; and notwithstanding the evident enthusiasm of the author for Lord Cromer and his administrative measures, there is less verve about the



narrative than one has learnt to expect from Mr. Traill. We confess we like him better in his distinctively literary efforts, such as the admirable 'New Lucian,' than in such historical journalism as this. Nevertheless, the book has its value. The author was a man of sound judgment, and having weighed the evidence he knew how to put his verdict in effective language. On such a moot point as General Sir Charles Wilson's conduct at Metemneh, Mr. Traill's conclusion is that the delay made no difference in the result. His most telling chapter, perhaps, is that in which he uses the "diplomatic episode," as he calls it, of the Anglo-Turkish Convention of 1887 as a refutation of the charge of dishonesty brought against English ministers in reference to the repeated promises of withdrawal from Egypt.

The last chapter, entitled "The National Reason Why," contains an interesting examination of the opinion widely held abroad as to the "hypocrisy" of England. Mr. Traill knew France well, and he sets himself to explain the prevalent sentiment of Frenchmen. The charge of hypocrisy, masking aggressive designs with insincere professions, is, as he says, not more unfair than other accusations, but

"there is none, perhaps, to which we listen with more surprise. If it is not more unjust than others with which we are familiar, it seems to us to surpass in sheer perversity all the rest. We are so conscious of meaning what we say at all times, whatever tricks the course of events may be fated to play with our words, that we are frankly incapable of comprehending how any reasonable person can suspect us of a deliberate intention of deceiving. Those among us who have sufficient power of self-detachment to be able to put themselves for a moment in the place of our detractors will find, after reviewing the matter from that standpoint, that our surprise at the charge is sometimes little less unreasonable than the charge itself. Our consciousness of our own good faith is, after all, an advantage which they can hardly be expected to share with us; and, failing this, they naturally have no other means of estimating the moral quality of our foreign policy than by comparing the professions on which it is based with the consequences to which it leads; nor can it in candour be denied that the result of such a comparison is occasionally a little startling. . . . When side by side with those professions of 1876 [of seeking no exclusive interest in Egypt] one sets the accomplished facts of 1899—a British military occupation of seventeen years' standing, of which no one ventures to predict the end, British influence and authority paramount in Cairo, British officials in practical control of the finances, the judicial system, and, generally speaking, the whole civil administration of the country, its ruler reduced to the virtual status of an Indian feudatory Prince, and our Consul-General elevated in fact, if not in name, to that of a British Resident at that feudatory's court,—it is not, one must repeat, to be wondered at that our protestations should be suspected of insincerity by the jealous foreigners, and that we should be charged with having premeditated and preconceived what we have in fact achieved."

Mr. Traill's explanation is that foreigners cannot possibly understand the influences which compel English governments to do what they dislike doing. As he justly says; to any Englishman the mere fact that our armed interference in Egyptian affairs occurred during Mr. Gladstone's administration is a conclusive bar to the suspicion of aggrandizing policy. The gradual process

by which Mr. Gladstone and his colleagues were moved to the course they took by a conjunction of events and by the influence of public opinion is unknown to most of our continental critics, and our own ignorance of many of the forces that govern foreign politics must make us modest in censuring their inability to understand our own peculiarities. "Ministers may propose, but in all great Imperial concerns the country disposes"; and hence the singular contradictions between fully sincere professions and utterly opposite results. The whole subject is discussed with remarkable acuteness.

These pages were apparently printed after the author's sudden death; otherwise the numerous misprints could scarcely have escaped so practised a reader of proof-sheets. We find not only a foreign name such as Thouvenel printed "Thorwenel," but English words so perverted as to make nonsense. "Enthroned" for *dethroned* (p. 33), "fort" for *port* (p. 44), "given" for *from* (p. 74), "President" for *Resident* (p. 105), "revived" for *waived* (p. 139), are examples. And we can hardly think that Mr. Traill authorized such sensational and cheap headlines as "The Teuton Mailed Fist," "Abbas Climbs Down." There is no prefatory note, not even a word to indicate that the author is not alive, and the only sign of careful editing is a good index. There might well have been a brief memoir, or at least some account of the date and motives of composition. Internal evidence seems to show that the book was written very shortly before Mr. Traill died. It will not add to his literary reputation, but it confirms one's previous admiration of an accomplished journalist.

#### NEW NOVELS.

*Eleanor.* By Mrs. Humphry Ward. (Smith, Elder & Co.)

ENGLISH belief in the importance of fiction grows always more apparent. Mrs. Humphry Ward holds a prominent place in it, and her new novels generally partake of the nature of a literary event, for they interest a large number of people, and 'Eleanor' has a right to careful consideration if only because its predecessors have gained for their author something more than a bubble reputation. But 'Eleanor' is not only a *succès d'estime*, it is a book with individual intrinsic merits. It is pleasant when, as here and now, one's opinion of the book judged is to some extent on the same plane as its author's reputation. Criticism has in this country lost nothing by contact with French methods. We discriminate and classify more finely than we did as well as more surely. A book, or it may be a picture, is judged on essential points, not merely as the production of such-and-such an author or painter. The reader who does not care to take work on trust, but likes to balance the advances or backslidings of writers, should study 'Eleanor.' There is more of the fibre of true humanity about it, and less of the atmosphere of controversy and vexed questionings that was once Mrs. Humphry Ward's favourite environment. It must, of course, be remembered that the day of controversial novels, especially religious ones, is somewhat on the wane.

They no longer excite ardent discussion or claim the same share of attention. The reasons for this change are easily discovered, and need not be hinted at here. But the book is not without its trend of modern thought. The problem is the present aspect of political and religious life in Italy. This is given, and is, as we should expect, well in the movement and fashion of the hour. It forms a background for the emotions and morals of the principal characters rather than a direct cause of their being or doing. The struggle between the new and the old Italy is the theme, but no definite solution of the difficulties is offered nor any panacea suggested, unless the influence of time. The picture of the Italy of Garibaldi and Cavour, but lately emerged from its swaddling clothes, yet with strong, though by some unsuspected life-blood in its veins, and the antagonism between it and the Papal State supplies the general interest. Manisty, the hero of the story, has come to the country to work up the subject for his new book. Embittered by the strife of party politics at home, he has, though himself a determined sceptic, undertaken the task of denouncing science and secular education as the enemies of Young Italy, and upholding the Jesuits of the Vatican and all their operations as the only salvation. He believes in the beauty and power of the Roman Catholic Church, and in this hostile study of a hospitable country he declares Catholicism to be the one and only great and properly organized system envisaging a great end. The introduction of various types of Roman ecclesiastics, progressive landowners, liberal politicians, and the frictions and adhesions between them, follows. If there is a little too much of all these people and their somewhat complicated interests, it is a brilliant enough group, backed by old Italian gardens, young spring, or wondrous Italian sunsets. Mrs. Ward well calls these ancient gardens "the very concentration and symbol of Italy." Some of her descriptions could bear transplanting were it not for want of space. The relations between the important characters are, however, the main affair. These relations are well conceived, and their development, though difficult, is the reverse of disappointing. It might easily have been otherwise. Their position, action, and feelings would in weaker hands have proved monotonous and oppressive, perhaps overcharged with false sentiment. Mrs. Ward has faced what might have been trivial, distasteful, or wearisome, and has mastered her elements to some good purpose. The three-cornered situation—the man and the two good women who love him—is old, very old, but here it is mingled with original emotion and incident. The early presentation of Manisty himself might well give one pause. One almost feared a resuscitation of the lady novelist's ideal hero—in fact, that a sort of "Mr. Rawjester" might be on the *tapis*. A grand head, leonine locks, and rude manners are the most dangerous gifts of the novelist, and have since the days of Jane Eyre been freely lavished on heroes. Manisty has them, but with correctives. He is drawn with discretion and sobriety of tone, and so remains more a man than a monster. Selfish, whimsical, freakish, he is in some ways a rather con-

temptible being, afflicted with personal vanity as well as pride of intellect. But a strong current of energy and manliness saves him, if not every one else, from disaster. His book on Italy, of which Eleanor is the Egeria, and the varied temperaments of the trio, are responsible, rather than outward events, for all that happens—unless, indeed, Manisty's mad sister may be counted as an external, and certainly sensational agent. The delicate, sensitive, and intellectual Eleanor is his cousin, and his helper and adviser in literary things. At first her services and companionship are as readily claimed as given. For chaperon an amiable old aunt hovers in the distance, as such people should. The advent of niece Lucy Foster, a visitor to the old villa on the outskirts of Rome, soon changes the situation. The tale of the troubled, yet loyal friendship between the women is pleasantly unfolded. Of the actual incidents and course of the story nothing may be said; but of the traits of character, the alternations and play of emotion, there is much to say, or at least much that readers may observe for themselves. Generous impulses on more sides than one, reticence, weakness, a blind, yet almost pardonable selfishness, are all there. At the end is a great renunciation, but long before the end the feelings, and even the conduct, of the unfortunate Eleanor have taken a tinge that might easily alienate a reader's sympathy. This does not happen, and if for this only the author deserves praise. The part played by Eleanor is in the abstract not only ungracious, but ungenerous and even ugly. Yet it is somehow almost dignified and always pathetic. Though she not too eloquently or elegantly exclaims, "By now, I am not even a lady!" she remains a gentlewoman as well as a mere woman. Lucy, her unwilling and unwitting rival, is also, but in a different way, very womanly. Indeed, both have a good deal of what is called the eternal feminine. Of passing tricks of speech and manner there is little, and except for necessary and purely external modifications both women might have lived any time this last hundred years, or may be in existence the same number of years hence for anything we know to the contrary. Father Benecke, at loggerheads with the clericals, and denounced by them as traitor and heretic because of sundry theological utterances, yet a devoted son of the Church, is surely a reminiscence of a name and a conflict not very far off. The dialogue is easy, and sufficiently discloses the minds of the talkers, but there are no verbal fireworks nor determinedly smart sayings. Father Benecke, trampled by the power of the Church, rather aptly compares himself to "a shipwrecked sailor sinking in the waves," and the irresponsible Manisty to "the cool spectator hobnobbing with the wreckers on shore." The illustrations may be good as drawings, but surely their value in this connexion is not particularly obvious. They do not help the author's characters to emerge on the reader's eye. There are also one or two sentences in her book that do not help Mrs. Ward to attain grace of expression and diction.

*Lord Linlithgow.* By Morley Roberts. (Arnold.)

'*LORD LINLITHGOW*' comes just in time to illustrate some remarks that we made when noticing Anthony Hope's recent novel. It is political; it indulges in the inferior realism which introduces well-known people under thin disguises—Sir Michael Ghore, Mr. Highbury, and the nobleman who gives it a name; and it is utterly impossible to feel the least interest in any of the personages of the story or their doings. It turns upon a donation of 5,000*l.* given in 1891 by a Mr. "Eustace Loder" to Mr. "John Midhurst" in order "to prevent the Liberal party passing a Home Rule Bill which shall exclude Irish representation from Westminster, and to widen the horizon of Liberal politics so as to include the whole Empire." How 5,000*l.* was going to achieve these ends Mr. "Loder" does not state; but in the course of the next year he seems to have thought his conditions had not been satisfied, and wants his money back. Naturally he does not get it; but the correspondence comes into the hands of the editor of a Radical paper, the *Morning Star*. (Mr. Roberts does not seem aware that not long ago there was a real and somewhat famous paper of this name, any more than he seems to know that the title of "Lord Enfield" is borne by a living person.) The hero of the story, a young journalist and politician on his promotion, is employed by "Lord Linlithgow," the leader of the Imperialist Liberals—so up to date is Mr. Roberts—who wants to damage the older Liberal party, to extract these letters from the editor, and does so in a sufficiently dastardly way by threatening to reveal a secret with which he has accidentally become acquainted concerning the editor's private life. He, to do him justice, is rather ashamed of himself; not so his leader, nor the faction in whose interest he has worked. A seat in Parliament is found for him, and he marries the girl of his heart—a rather silly girl, it must be owned. Perhaps, however, that is the author's idea of poetic justice.

*The Heart of Babylon.* By Deas Cromarty. (Marshall & Son.)

THE hero is a young Wesleyan, trained for the ministry, who, feeling some doubt as to his qualifications for that office, leaves his home (somewhere near Church Stretton, in Shropshire, we take it) and gets employment in a big drapery shop in London. So far the story is well told. The author evidently knows something of Methodist life, outer as well as inner, among the country shopkeeper and artisan class. But after he has got Challoner to London he seems to get confused and sketchy. Here, again, he gives the impression of knowing something of life in these huge trading establishments, its humours and its squalors. But one cannot make out any very definite drift in the story. Challoner falls in with some queer people—a baronet's widow, who lets lodgings; her cousin, a young lady of half-foreign parentage who read papers to a very high-toned society called the Auto-mobiles, lives in a flat, calls her dress "a symphony" and "music," and writes a novel which sells at a thousand a day; the editor of a religious paper, who also runs a "bucket-shop,"

and others. He also comes to regard himself as a "backslider," and, one imagines, proposes to the novel-writing lady; but "the story of the next hour is known to no one. Challoner will never tell it." Ultimately his mother comes and fetches him back. The whole story occupies a very short period, yet one gets the impression of long breaks, owing to the lack of connexion throughout.

*"Long live the King!"* By Guy Boothby. (Ward, Lock & Co.)

IN his latest story Mr. Boothby essays the style of the quasi-historical adventure novel. The narrator is a son of the exiled King and Queen of Pannonia; the hero is his elder brother, the Crown Prince, who drops his title, goes in for commerce and diamond-mining, and has the stormy life of a mere adventurer. The first paragraph of Mr. Boothby's story was evidently written first, whereas a cautious and experienced novelist writes his beginning the last thing of all. It makes out that the narrator, Paul, is going to be the child of destiny and the centre of interest; but the story is nearly all about Max the wanderer. And it talks, with a hopeless mixing of metaphors, about a "river of years" separating the aged narrator from himself as a child, the latter playing on "the far side" of the river, whilst "between the two there looms so vast a difference that it would appear as if no possible connecting link could serve to unite them with each other." That, in the language of modern slang, is "footle"; but Mr. Boothby sometimes allows himself a licence to use words without meanings, as when he speaks of a letter emanating from its writer.

*The Malice of Grace Wentworth.* By R. H. Heppenstall. (Long.)

THE wicked heiress who is the villain of this long-winded story certainly pursues ingenious methods to compass the ruin, and worse, of the man who has rejected her amorous proposals, and of the village beauty whom he has preferred to herself. There is the usual list of thrilling incidents appertaining to this class of fiction to be worked through by a patient and appreciative reader before innocence and beauty, in the persons of Capt. and Mrs. Derring, are permitted to triumph over the machinations of Miss Wentworth. The author writes in language rather too fine for daily use, and most of the characters are either a great deal too good or a great deal too bad for the same purpose, and not entirely at home in that upper circle of society to which some of them are supposed to belong. Melodrama, however, claims its own privileges, and here, at least, is a conscientious, if lengthy exponent of that style of thing.

#### SHORT STORIES.

*The Lane that had no Turning.* By Gilbert Parker. (Heinemann.)—This is a collection of stories of French-Canadian life. When a successful novelist publishes a collection of stories written, as these have been written, during a number of years, one cannot help suspecting that he is giving what is not quite his best. It is, however, clear that in the present case Mr. Parker should be under no such suspicion. These stories are, he says, "the accepted of my



anxious judgment out of a much larger gathering," and he expresses a not too modest hope that they are addressed to the public of the empire. It is impossible to guess what the British Empire may think of these tales, but some humble individuals will assuredly find them too diffuse in narration, and in incident too full of blood and poison. One gladly admits that the setting is picturesque, and, indeed, that every true study of life and character in Lower Canada is of peculiar interest to English readers; but one may be allowed to doubt whether this collection was worthy to be dedicated, as it is, to Sir Wilfrid Laurier. It is unfortunate that the stories do not succeed in conveying the impression they are intended to convey of the character of the French-Canadians. The least attractive and admirable traits are those that are most prominently brought forward. To achieve what Mr. Parker meant to achieve would require a more sympathetic imagination and a literary skill of a more delicate kind than he has succeeded in bringing to his task. The principal story is a well-constructed piece of melodrama, but one may hope that it is as unlike real life as a melodrama can be.

Mr. A. T. Quiller-Couch has carried the art of writing short stories to a point at which they give considerable pleasure to the reader. A volume containing fifteen of these narratives and dialogues has been lately published, and is entitled *Old Fires and Profitable Ghosts* (Cassell & Co.). They deal with ghosts and with events in Cornwall, and with "persons who either in spirit or in body revisit old scenes, return upon themselves or old emotions, or relate a message from a world beyond perception." We quote this description from a prefatory note, which also recounts the origin or explains the meaning of some of the fifteen stories. One of the collection, entitled 'Once Aboard the Lugger,' seems to have been written out at greater length and published as a volume under the name of 'Ia.' The story is well handled in both forms, and Mr. Quiller-Couch expresses an opinion in favour of the shorter version as it appears in the volume now before us, though he adds that others differ from him. There is, in fact, little to choose between the two. 'Old Fires and Profitable Ghosts' is a volume which deserves recognition and appreciation.

*The House of the Giants* (Ward, Lock & Co.) is the first and longest of fifteen stories of incident and excitement by Yorick Everett. Mr. Everett says that he has tried to see "how fiction might work" when reduced to its lowest terms, by rejecting superfluous detail, and keeping only what is indispensable to the story. That is just what a writer of short stories is naturally called upon to do; there is nothing original in the device. 'The House of the Giants' falls between two stools. It occupies more space than the other fourteen stories put together, and is neither long nor short. It tells of a German spy hunted by a Russian agent on English soil, and the rescue of his interesting sister by a Scots journalist, a London artist, and a Yorkshireman. It is a variant of an oft-told tale, and the only excuse for using the same materials and motives again would consist in resetting them with exceptional skill, and surrounding them with artistic or pathetic side interests, which would be anything but superfluous details. Some of Mr. Everett's shorter sketches are ingenious and satisfactory.

From Messrs. Harper & Brothers we have received a copy of *Palace Tales*, by Mr. H. Fielding, who is already known to the reading public as the author of a book dealing with events in Upper Burma entitled 'Thibaw's Queen,' which was reviewed in these columns some few years ago. In the present instance Mr. Fielding has reissued in England a collection of short stories, which he tells his readers were current in Court circles in days when Burmese monarchs still

filled Burmese thrones, and which he contributed in the first instance to the columns of the *Rangoon Gazette*. If somewhat bordering on what grey-bearded critics might describe as frivolous, these eight short tales are, at any rate, pleasantly written, laughable, and light; nor does their collector and editor claim for them much more in the way of merit than this; but he points out, and with great truth, in his introduction, that during the fifteen years which have elapsed since Upper Burma was incorporated with the possessions of the British Empire much has changed, and all is changing fast. The palace still stands, but is growing old and faded; and even more quickly than palace buildings decay, the people who dwell around them are exchanging their old thoughts and habits for new ones. Men's memories are short in countries where books and histories are few, and for the most part inaccessible, so that praise is deserved by those who attempt to rescue from impending oblivion phases of life in the Courts and chambers of an Oriental king. It would probably be wise, however, if those who dwell far away from Asiatic Courts, and into whose hands this volume may fall, exercised some caution in accepting it as in all details typical of the ways and modes of thought of kings, princes, ministers, and courtiers. The tales may be substantially correct, that is, they are tales which were told within the palace as they are retold in this book; the events described are so told in order to move mirth, but the story-teller probably never intended his listeners to suppose that he was dealing with other than imaginary personages and imaginary situations. Thus if the king, disguised and attended by a single courtier, slips out of his palace after dark, and prowls up and down the lanes around his capital, all sorts of marvellous and thrilling incidents may be created; but that any Burmese monarch ever could or did so expose himself to danger—in violation of all the venerated and binding laws of Court etiquette—is open to considerable doubt. The eighth and concluding story is, perhaps, the one most exposed to criticism. The transmutation of the narrative from Burmese into literary English may possibly be responsible for many wide departures from the language of the original, but there seems also to be an air of improbability about numerous passages which can hardly thus be accounted for. Who can tell us how royalty in Eastern palaces acts and speaks in its private chambers amid wives, children, and intimate associates when Court ceremonials are ended? For ourselves, we pretend to possess no such knowledge; still we are far from satisfied that a chief minister would disturb his sovereign's leisure about a love affair in which one of the princes was concerned, such minister knowing that somewhat later in the day he would see the king in the regular course of business. It seems doubtful whether an experienced minister would risk the hostility of the king's brother by coming between him and the object of his affections. Would his Majesty really eat mangoes with his chief queen? Would he not rather himself be eating the fruit, while the chief queen on her knees humbly held the dish?

"What do you suppose he wants to see you for in such a hurry?" asked the chief queen. "Can't say," answered the King, drying his fingers on a silk napkin, "but very likely there is no money in the treasury.....I daresay the cook can't get any money to buy us dinner."

Can the foregoing represent the language and style of Eastern king to Eastern queen, or is the phraseology only a version, highly Anglicized and revised, of princely conversation? For our part also, we suspect that if his Majesty wished to see the gravedigger's beautiful daughter who had fascinated his brother he would soon have sent an agent—presumably an experienced old woman—to fetch her privately into the palace for inspection, instead of going himself incognito

to spy at her from behind a wall. Still the stories, one and all of them, are readable enough, and, provided that what they record of the sayings and doings inside and round about Burmese Court circles be not accepted as in all respects literally accurate, they may be regarded as a not unwelcome addition to the books which concern themselves with Burma and the Burmese.

#### MILITARY BOOKS.

MR. SPENSER WILKINSON'S casual work stands with extraordinary success that which to the fugitive pieces of most writers is the severe test of being republished after the lapse of time. In *War and Policy* (Constable & Co.) he is found discussing, at dates between 1885 and the present moment, subjects as diverse as the strategy of Gustavus Adolphus and Frederick the Great, Plevna, the life of Nelson, the Khyber and Chitral, the defence of London, and the Boer war; but unity of purpose runs through all the essays, and makes the book a connected whole. Perhaps the freshest and most generally interesting portions of the volume are those which deal with the acts and writings of the Archdukes Charles and Albert of Austria. That great soldier the Archduke Charles had divined the true political nature of modern war, and had shown, unavailingly, the kind of preparation which it requires. In an article on 'Trifling with National Defence,' which appeared in the *National Review* in January, 1897, and which attacks Lord Lansdowne, Mr. Balfour, the Duke of Devonshire, and Lord Salisbury, as other articles attack Sir Henry Campbell-Bannerman, the Archduke Charles is a weighty witness, as he is again in the admirable essay 'On the Art of Going to War,' published at the beginning of the present hostilities. The sound doctrine of 1804 has not even now penetrated the indifference of our political parties. Another most valuable essay is that 'On the Character of Modern War,' in which our author has popularized the principles of Clausewitz. Mr. Spenser Wilkinson is the first to proclaim that he is no discoverer, but Clausewitz is long-winded, he is obscure, and he needed the interpreter rather than the translator. An article on 'Evolution not Revolution in Modern Warfare,' which appeared in 1891 and is here reprinted, shows that many officers knew what our next war would be, though Pall Mall and Aldershot had not looked ahead. On the other hand, the danger of exaggeration of the extent of change in the nature of war had also been guarded against in advance. There is danger now in both directions—danger that military and political conservatism will prevent reform; danger that such change as is made will be based on hasty generalization from circumstances which are local and peculiar. Mr. Spenser Wilkinson is a safe guide between these shoals because his surveys are based upon full learning and sound sense.

*Mechanical Traction in War for Road Transport, with Notes on Automobiles Generally.* By Lieut.-Col. Otfried Layriz. Translated by R. B. Marston. (Sampson Low & Co.)—"There should be no technical improvisations in war!" "Improvised effort almost always ends in failure." So writes Lieut.-Col. Otfried Layriz, and such may be the case when applied to campaigns in Europe; but certainly as regards our own wars, great and small, it is ever the unexpected which occurs, and hardly a single instance can be quoted among them in which pressing unforeseen emergencies have not constantly required, and been successfully overcome by, improvised appliances invented either at home or on the spot, especially to meet the exigencies of the occasion. Witness, for instance, the travelling carriages for the 4.7 guns of H.M.S. Powerful, improvised by Capt. Percy Scott, which did such good service under Capt.

Lambton at Ladysmith. As long ago as 1855 traction engines, of the Boydell type, were used for the transport of our heavy artillery and stores from Balacava to the trenches before Sebastopol; but it was not until some fifteen years subsequently that steam road locomotives, of British construction, were again utilized for war purposes by the Prussians during the campaign of 1870-71, and then only as auxiliaries at points where the railways were broken. The Russians also made but small use of such machines in 1878, although the Roumanian army employed some for arming their batteries before Plevna. Traction engines were largely experimented with by the Italian authorities for drawing guns and carriages over the passes in the Apennines during their manoeuvres between 1878 and 1883; and since that date most European armies have tried various descriptions of automobile locomotives, of which Mr. Marston gives a good many illustrations. When hostilities broke out last year the War Office promptly dispatched twenty-four steam traction engines to the seat of war, of which seventeen were made by Messrs. John Fowler & Co., and the remaining seven by different makers, whilst a special traction-engine detachment was formed under Col. Templer, who had long made this subject his particular study. During the passage of the Tugela these engines had an opportunity of exhibiting their usefulness, and Lord Roberts was, apparently, so pleased with their performances that he telegraphed home for an armoured road train. This consisted of six engines and twenty-four waggons, protected by steel armour plates a quarter of an inch thick, hardened by the Cammell process, capable of resisting rifle fire at twenty yards, and impervious to shrapnel or splinters of shell, although, of course, not affording protection against direct shell fire. The trucks were specially adapted for the carriage of the 6-inch howitzers which formed the siege train; but we have not heard of this train having actually come under the enemy's fire. The useful and suggestive book of Lieut.-Col. Layriz will serve to convey much information, in a popular form, to the public generally, although its chief object seems, in reality, to serve as an advertisement for the engines manufactured by the well-known firm of Messrs. Fowler & Co.

Those who were at the Queen's Birthday Parade this year may have noticed a fine-looking officer, in a peculiar costume, riding with Lord Wolseley as his personal guest, and heard that it was "Col. Denison, the Canadian." Messrs. Macmillan & Co. now publish his recollections under the title *Soldiering in Canada*, a pleasant volume of much merit, with no drawback except some bad French and worse Russian—interesting gossip from a worthy cavalryman.

#### TALES OF ADVENTURE.

CLEVER as Mr. Joseph Conrad's work has always been, he has written nothing so good as *Lord Jim* (Blackwood & Sons). His last book shows all the peculiarities of manner noticeable, for instance, in 'The Nigger of the Narcissus'; but it also shows a larger measure of success in the use of his materials. What the writer says of his hero is equally true of the author, when he speaks of "that faculty of beholding at a hint the face of his desire and the shape of his dream without which the earth would know no lover and no adventure"; it is more characteristic of the book than the following quotation from Novalis, which does duty on the title-page as a motto: "It is certain my conviction gains infinitely, the moment another soul will believe in it." Not only is Mr. Conrad's style full of mannerism, but his method of constructing the story is by no means the easiest to realize. A small portion only of this long book is free from inverted commas, and it is essential to the right understanding of it that the distinction between the two portions should be observed. When

this feature is clearly perceived, much of the difficulty in reading the book will disappear. Many will think it easier to enjoy the narrative as it appeared serially in *Blackwood's Magazine* than in the form of a volume. It deals with the history of a fine young officer of the British merchant marine, with his ill fortune, with his determination to overcome his troubles, and his singular sensitiveness of character. It is a story of the Indian Ocean and the Pacific written by a remarkable hand, and it is a story that well deserves to live.

There is a good narrative in *The Footsteps of a Throne*, by Max Pemberton (Methuen & Co.), and it is better rendered than any we have read by this author. There is now more restraint and more care shown in the composition, though there is still room for improvement. The book is a genuine story of love and adventure in Moscow, Petersburg, and Tiflis. The author describes it on the title page as "the story of an idler, and of his work; and of what he did in Moscow in the house of the exile"; while the title of the volume is apparently accounted for at p. 299, where the throne in question is referred to as that of a woman's heart. Most readers will agree that the steps of that throne were, in the case of Viscount Dane, not easy of ascent, though the lady, Princess Fekla, was far from unwilling. One other point should be mentioned. On p. 8 of Messrs. Methuen's 'Catalogue of Books and Announcements' appended to Mr. Pemberton's volume the story is described as illustrated. The copy before us is free from these pictorial amenities, of which the narrative stands in no need.

Several books relating to life in the Southern Seas by Louis Becke have met with well-deserved approval, and a recently published volume of the same nature, entitled *Tom Wallis* (Religious Tract Society), is in no way inferior to its predecessors. The story is practically a story for boys, and if published a few weeks later might have been lost in a mass of Christmas literature. It well deserves a better fate. As a tale of the South Seas (at a time when the British navy included paddle-wheel steamers as gunboats, which we take to mean a period of about fifty years ago) the book is very good reading. It is evidently written with full knowledge of the facts and of the scenery of Eastern Australia and the Pacific islands, while the plot is simple and effective. The adventures of the boy Tom Wallis will please readers of any age, though the illustrations by Lancelot Speed are of a nature best calculated to gratify the longings of schoolboys and schoolgirls for such things. The book is excellent literature of its kind.

There is considerable improvement to be seen in the pages of *The World's Great Snare*, by E. Phillips Oppenheim (Ward, Lock & Co.); there is less improbability in the plot, and considerably more restraint in its composition, than we noticed in 'A Millionaire of Yesterday' and 'A Daughter of the Marionis.' Still there is room for a further advance. The miners' camp in a Western State and domestic life in a noble family in England are the themes which are contrasted. The successful miner ultimately has to make up his mind to choose between the daughter of an earl and the noble-hearted woman who was his mistress, and who had saved his life in America. The mystery of his parentage becomes known to him at a very inconvenient moment, and proves a sad complication in the struggle. The title of the book is, we suppose, explained by the hero's ambition to marry well and enter "smart" society. Without revealing more of the plot, it may be added that all ends happily. It is a long story and full of incident. It may be hoped that the writer will continue the improvement which his (or her) books unquestionably show.

There is a Graf Müller of Germany and there is an eldest son of an Earl of Somerset of Dorsetshire to be found in the pages of *A Sugar*

*Princess*, by Albert Ross (Chatto & Windus). The ladies are also curiously selected, and constitute as odd a jumble as the history of fiction can show. The book is apparently based on some notes of travel in the islands of the Pacific and in Japan, and there are some added elements of adventure and romance. The phraseology is quite in keeping with the rest. Of a man it is said that he "founced out of the room," and another one is spoken of as "idealistic." It is only necessary to add that the book is perfectly harmless, and that it is not calculated to take a high place among the American novels of the day.

There are wild adventures in the story of *The Plunder Ship*, by Headon Hill (Pearson). A company is formed and a ship fitted out to recover the treasure of a rich galleon supposed to have been lost on islands in the Indian Ocean. The islands are inhabited, and thereupon there is a great contest of wits and muscles, with love episodes and all kinds of excitements. A crisis occurs in nearly every chapter, and there is enough villainy to stock a Drury Lane melodrama. It is all recounted in modest and proper language, and nothing is referred to in detail except matters which are supposed to be suitable to the requirements of the young. The book is a typical holiday book for young people, without illustrations, but full of adventure. It should be read and appreciated by those who are not too particular about the probability of the incidents. It is written by no unskilled hand.

"Humanly speaking, the whole of the events recounted in this book owe their start to one young lady having unusual liberty granted to her at an extremely youthful age." The volume in question is entitled *The Filibusters*, by Cutcliffe Hyne (Hutchinson & Co.), and is sufficiently sensational to justify its title. Fighting, ashore and afloat, is its theme; the most modern weapons are employed, and the amount of blood that is shed is sometimes appalling. However, revolutionary omelettes in Central America are not made without the breaking of a disproportionate number of eggs. Personal adventures are, of course, numerous, and the hero and the villain have to suspend their animosities and make common cause for a time, for they are captured when they are on the point of killing each other. The young lady referred to in the quotation above is not a very prominent person in the story, which would have done very well without her. It is a lively and vigorous narrative, which will please all who like to read of adventures and improbabilities.

It is not given to every writer, either of history or of fiction, to make the dry bones of an extinct society live again, but Mr. A. S. Twombly has resided in Hawaii, and studied the literature of the subject; the reader, therefore, who likes his information in the shape of fiction, will not be led far astray by *Kelea, the Surf-rider: a Romance of Pagan Hawaii* (New York, Fords, Howard & Halbert). But though the picture is correct as far as it goes, it can hardly be said that it is specially Hawaiian. The scenery amid which the author's figures move is already familiar to us in the brilliant word-painting of such writers as Mrs. Bishop and Miss Gordon-Cumming. His description of the surf-riding is good; for the rest, his ancient Hawaiians fight, love, and climb their precipices, like Hawaiians no doubt, but also not unlike other people. A more attractive character perhaps than the impulsive, athletic, savage heroine is a gentle, modest, unselfish girl, her friend and unconscious rival; but of her we are told in a note on the last page that whereas "all the setting of the story.....is historic or traditional.....one exceptional character.....is presented by way of contrast, and exerts a refining influence impossible in wholly pagan life."

The fact is "a savage" is by no means a simple being. The evolution of his ideas is a very complex process, and very little understood.



The author claims superiority for the Hawaiians over the other Polynesian peoples on the ground of their possessing "records of lineage," but they are by no means unique in this respect; indeed, the coincidence, some generations back, of their pedigrees with those of the Tahitians and the Marquesans affords an approximate clue to the date of their arrival in their present habitat. We note in the volume some contributions to the English language of doubtful value, e.g., "illure" (to attract), "bandinage" (for *badinage*), and "dove" (as preterite of the verb to dive).

## BOOKS ON AFRICA.

MESSRS. BLACKWOOD & SONS publish *A History of Rhodesia*, by Mr. Howard Hensman, a work which ignores an essential part of what it professes to describe, for we find in it no mention of the circumstances in which the country up to the Zambesi was officially declared to be a British sphere of influence. It was not Mr. Rhodes, but Her Majesty's Government, which warned the Germans, the Portuguese, and President Kruger that Mashonaland and Matabeleland were not open to others than ourselves. The volume contains an attack upon the Aborigines' Protection Society for telling Lobengula that by granting the Rudd-Maguire concession "he would be endangering his independence." If the Society did say so, they were not far wrong.

Mr. Baty, in his *International Law in South Africa* (Stevens & Haynes), has written a book which, if it is read abroad, will be used against this country. He discusses our position as to the despatch of contraband to Delagoa Bay on its way to the Transvaal, and decides against us. In the matter of the suzerainty he also decides against our latest official position, forgetting, we think, the useful case of Afghanistan in his slightly pedantic account of examples of semi-sovereignty. He discusses the despatch of the bushmen by the Beira route, and censures it. In dealing with this point he states, on the authority of Walker, that Switzerland, in 1870, refused passage "to every belligerent capable of bearing arms," which is an error. He agrees with this journal in disbelieving the stories of the wilful misuse of the white flag, and in pointing out the reasons why such charges by each side against the other are inevitable in war. He condemns the measures taken by Lord Roberts to protect our communications, and adds this passage: "To justify such acts by a reference to German practice is to set back the clock thirty years. Even in 1870, they were strongly condemned by impartial judges." We sharply differ here from Mr. Baty, and believe that the German practice of 1870 is a fair guide, though it does not carry us far in defence of what he styles "pillage" and "devastation." "Deportation" it does justify, indeed, in some degree, and we think rightly. Our author is strong in his attack upon the "lawfulness" of annexation in the case of a state still in possession of "an armed force." We must protest that "International Law" is not "law," but usage, and that such phrases as "cannot lawfully" and "lawfully treat the inhabitants as in rebellion" are inapplicable.

The house of Raffaello Giusti of Leghorn publishes *La Questione Coloniale e i Popoli di Razza Latina*, a little volume largely occupied with the unfortunate Italian colony in Africa, but containing a chapter on chartered companies which is of some general interest.

## HISTORICAL ROMANCES.

MR. MARION CRAWFORD's new tale, *In the Palace of the King: a Love Story of Old Madrid* (Macmillan & Co.), is a hasty production unworthy of his reputation. The style is commonplace, the characters are stagey, and the inaccuracies are startling. Of course no one is so unreasonable as to expect a novelist to adhere

literally to the facts of history. It is quite legitimate for him to marry, as Mr. Crawford does, Don John of Austria, who never married; to describe Ruy Gomez as an old man when he was about fifty; or to represent Philip II. as poisoning Isabel of Valois, which is certainly untrue, and having the Princess d'Éboli for his mistress, which is probably untrue. But unluckily Mr. Crawford is incorrect in nearly every particular statement. He describes Philip II. as tall; Philip was short. He describes the Princess d'Éboli as short and dark; she was tall and fair. He talks of her deep-set eyes; she lost her right eye when she was a child, and wore a shade to conceal the injury. Mr. Crawford says Don John set out in June from Madrid to put down the Moorish rising; Don John started from Aranjuez on April 6th, 1569. Mr. Crawford states he re-entered Madrid in November of the following year; he left Granada on November 30th. Mr. Crawford mentions the Duke of Alva as present at a Court ball in Madrid in this same November; the Duke of Alva was in the Netherlands. An English ambassador is introduced at the ball; there was no English envoy in Madrid in 1570. Dr. Man had been dismissed by Philip in 1568; Sir Henry Cobham was dispatched in 1571, but was sent back immediately. We might continue the list, but this is enough. None of these mistakes is serious, but they are far too numerous, and a little painstaking would have saved Mr. Crawford from making any of them.

If the story stood by itself, *A King's Pawn*, by Hamilton Drummond (Blackwood & Sons), would be regarded as a remarkable book. However, it must take its place among a score of good historical novels, full of adventure and characterized by good literary work, and it will be found as good as any recent publication of a similar nature, and better than most in the quality of its composition. The incidents selected for narration are those connected with an adventurous journey into Spain undertaken by Henry of Navarre some six or seven years before Ivry. The King of Navarre is accompanied by the hero and another gentleman and a squire, and they manage to get themselves into a very awkward predicament before a lady shows them the way out. They have plenty of use for their swords, and it is rare to find fighting so well described in the pages of an historical romance. The love episode is somewhat slight, and might have been handled to more advantage; but the writer errs only on the side of moderation and restraint. It is the best thing he has done so far.

## OUR LIBRARY TABLE.

MR. WILLIAM TINSLEY has yielded to the current fashion and published *Random Recollections of an Old Publisher* (Simpkin & Marshall). His brother made a sensation in the sixties by the rapidity with which he came to the front as a publisher, but his early death carried him off in the heyday of success. He had certainly done enough to deserve mention in the 'Dictionary of National Biography,' but that great work has been chary of admitting publishers into its pages. The business his brother and he had established Mr. W. Tinsley carried on for several years, but, contrary to what Sir Walter Besant supposes to be the practice of publishers, he did not confine himself to certainties, and eventually abandoned the trade. He attributes his ill success mainly to the expense his eponymous magazine entailed, and says he carried it on at a loss for many years simply because it was called *Tinsley's*; but we should have thought that he had sunk more money in publishing at his own risk books like James Grant's 'History of the Newspaper Press,' which could not possibly pay the cost of production, and third-rate novels which, as he frankly confesses, did not prove profitable. Mr. Tinsley in his life has known many notable authors and

he has mixed a good deal in theatrical society, but the pranks of actors off the stage, however amusing at the time, hardly bear relating many years afterwards when the players are old or dead. The best portion of his book is the opening, where the author gives a slight sketch (that would bear being worked up into a picture) of a country village in Hertfordshire before the opening of railroads. The rest of the two volumes would have been the better of revision by a competent man of letters, who would have swept away the bad grammar, repetitions, and such inaccuracies as calling Heraud, the dramatic critic, "Eraud," and referring to "Wingrove Cooke" as the editor of the *Saturday Review* instead of J. Douglas Cook. To speak of a well-known publisher like Mr. Skeet as "a Mr. Skeet" is in bad taste. Skeet was a very smart, well-mannered man, and although he sold second-hand books he left that part of his business to a manager, and after all Edward Tinsley began his career as a dealer in such wares.

MESSRS. BLACKWOOD & SONS publish a thoroughly entertaining little book by Mr. Alfred Kinnear, a leading "lobby representative," under the title *Our House of Commons, its Realities and Romance*. Mr. Kinnear will give amusement to the many who enjoy gossip about Parliamentary life. Like everybody else, he goes astray in suggesting that Mr. Balfour was a member of the Fourth Party, among whom he sat; but this is an error which it is hopeless to correct for history in face of the fact that the *Vanity Fair* cartoon sketched him among "the four," and that Mr. Balfour himself now no longer repels "the charge." Mr. Kinnear suggests that in normal times the Home Office is a harder department for "work" than the War Office or the Admiralty. This is also a mistake. Neither is it the case that "the Home Office has no policy of its own." The Labour policy of the Home Office is virtually new, and is the creation of a small group of administrators and politicians, apart from change of law. We do not agree that "Mr. Gladstone.....took his pleasures sadly." Few men have enjoyed life more, or in a gayer fashion. We question whether it be true that "pairing is a modern invention," and certainly "thirty years ago" it was far more rigid a practice and far more general than it is now. But these little disputable points do not affect the general excellence of Mr. Kinnear's work, which is worthy of high commendation.

*The Story of Belgium*, by Mr. Carlyle Smythe (Hutchinson & Co.), is an excellent little history. It is certainly not historical to call dukes of Austria who were emperors, as Maximilian is called in 1493, by the title "Emperor of Austria"—inaccurate, we think, even in the much more modern case of The Empress, Maria Theresa, who is here called "Empress of Austria." Strictly speaking, although the phrase can be found, we may say that there was no Emperor of Austria before The Emperor, Francis II., in 1806, took the title of Francis I., Emperor of Austria. "Louis the Magnificent" also strikes us as unusual for "Lewis the Great," *alias* Louis XIV. Mr. Smythe's style is usually good, but we deprecate such a phrase as "The independence of Belgium had been won by a fluke." At p. 328 we read, "In 1862 an exhibition of Gallait's works was open in London." Surely the International Exhibition of 1862 is intended! The two finest of the Gallaits now in Brussels were in the Belgian Fine-Arts Section of that great exhibition. "Reclus" is a slip for Reclus, and there are a few other peculiarities in the spelling of French names. The statement that there was "some such understanding.....concluded by the representatives of the Powers at Berlin" as that France should have a right of pre-emption over the Congo State is, we believe, inaccurate. The

arrangement was a secret one made behind the back of the Powers.

Is *Irene Petrie, Missionary to Kashmir*, by Mrs. Ashley Carus - Wilson (Hodder & Stoughton), we have the story of a charming and accomplished lady, of Scottish descent, but born and brought up in London in easy circumstances, who early showed a natural turn for religion, as it had been presented to her, apparently, with much common sense:—

"From infancy she responded to the thorough religious instruction of her mother; when still a child she came strongly under the influence of Dr. MacLagan, Vicar of Kensington, now Archbishop of York, and of his successor the Hon. and Rev. E. C. Glyn, now Bishop of Peterborough, who prepared her for confirmation."

As she was by nature of a bright disposition, and possessed artistic tastes and skill in high measure, Miss Petrie's religion was joyous rather than sad, and she distinguished herself greatly at school and at examinations, attaining unusual excellence as a musician and artist. She was presented in 1885, and, with these accomplishments united to beauty and an attractive personality, found society ready with appreciative welcome. Though far from insensible to its charms, her main pleasure seems to have been derived from travel—"her chief ambition was to go all over the world." This, combined with strong religious feeling and the absence of any imperative tie to England, seems to have guided her thoughts towards a missionary's career, and the idea once started soon became fixed. She selected the Punjab and Kashmir as the fields of her labour, which, though brief, was highly valued both by natives and by the other missionaries. It was thus divided: Lahore from December, 1893, to April, 1894, when Miss Petrie went to Kashmir, where she was so charmed with the beauty of the land, and penetrated with a sense of the spiritual wants of the people, that she remained there (with the exception of a summer at home) working for them till 1897, when she died at Leh. That is in brief the story which in the volume before us is expanded, perhaps unduly, though it cannot fail to be appreciated by those interested in missions, and in a less degree by that increasing part of the public who have visited India and Kashmir. For the descriptions of country and people, being the record of first impressions, are vivid and lifelike, even though tinged occasionally with lamentation over the poor benighted heathen with whom and with the world a longer acquaintance and experience might possibly have led to a modification of views. Be that as it may, those who know the Punjab and who have lived in a Lahore bungalow will acknowledge the faithfulness of the following:—

"Speaking generally, one may say that the country is very big, the people innumerable, the plains very flat, the rivers very sandy, the voices very shrill, the crows very comical, the cooks very clever, the mosquitoes and vendors very pertinacious, and the snake stories told to new-comers very blood-curdling. ....The crows, minahs, and sparrows are very friendly, and hop all over the verandah and into the house. The parrots are shy, and it is only when I am hidden behind my purdahs that I hear their swift flight upwards to the crack between the wall and the rafters over my study door. I hear much going on, and imagine the nest in progress, and sometimes when I pop out quickly there is a glimpse of a red beak, two little yellow eyes, and the top of a green head, then a swift flash of emerald wings, and my friend has gone for refuge to the top of the highest tree in the compound."

Similarly the journey from Rawalpindi to Murree and thence to Srinagar is well described. Mrs. Carus-Wilson may be congratulated on making a special work of this sort acceptable to the general reader; the illustrations are interesting, there is a glossary, and the general get-up of the volume is satisfactory.

EDITIONS of Tennyson's earlier work continue to appear. In the "Little Library" (Methuen) we have the *Early Poems*, annotated

by J. C. Collins, and *Maud*, by E. Wordsworth. Mr. Collins's comments and glosses have already been considered in another form, but we must note once more that erudition ought to be equal to proof-reading. No book that pretends to be dainty should be carelessly printed. The notes to 'Maud' are a little crude; so much has been said about Tennyson that one expects any one who says anything more to say it well.—Many readers will be delighted with the *Early Poems* in the "Oxford Miniature Edition" (Frowde). Thanks to India paper, this dumpy little volume is able to include, besides the earlier things, 'The Princess,' 'In Memoriam,' and 'Maud'—"infinite riches in a little room."

FITZGERALD'S *Miscellanies* form a welcome addition to the new "Golden Treasury Series" (Macmillan), as they were only available heretofore in the expensive 'Letters and Remains.' Also, this volume contains some new uncollected matter, as Mr. Aldis Wright explains. There are little notices of FitzGerald's intimates—Crabbe, the poet's son, and Bernard Barton—the introduction written for the selections from Crabbe, and a humorous essay in imitation of Sir Arthur Helps, who wrote very sensibly, but will not, it is to be feared, occur to the moderns as worth imitating, if, indeed, they reckon his aids to reflection as essays at all. 'Euphranor' is, of course, the chief thing in this collection—a piece of admirable English. It is like Froude in its charming ease of style, and a good deal unlike the pretentious posturing which often passes for style nowadays.

THE Stationery Office publish through the Queen's Printers the usual volume of *Public General Acts* for the sessions of 1899 (2) and 1900, otherwise year 63 and year 63-4 of the Queen's reign.

VOL. VI. of the *Anglo-Saxon Review* (Lane) is a strong number. Mr. Cyril Davenport, writing on the beautiful red binding of Le Gascon reproduced, adds some instructions as to the preservation of such things. Sir Wemyss Reid gossips pleasantly on London forty years since and the advantages of to-day. Gratitude for the Thames Embankment is somewhat discounted by disgust at the feeble foundations which are always needing repair. There are some foreign portraits of Nelson's Emma, by no means equal to Romney's, and of Tolstoy and Tourguénief, the latter a splendid head. Mr. Lang is, of course, quite at home with 'Three Seeresses,' summing up, on the whole, against the well-known Mrs. Piper, though it is admitted that some serious inquirers have got what seems a modicum of inexplicable knowledge out of her. Maeterlinck's 'Sister Beatrice' is capably translated by Mr. Miall.

THACKERAY's excellent *Burlesques* are now to be had in the "New Century Library" (Nelson).

MR. FROWDE, who never rests from new enterprises, has brought out very pretty reprints in good clear type of *The Imitation of Christ* and *The Christian Year*. For the translation of 'The Imitation' Mr. Frowde claims the merit of literal fidelity, and he has substituted paragraphs for the old-fashioned arrangement in verses.—Messrs. Dent have added *Cranford*, seemingly nowadays the most popular of Mrs. Gaskell's writings, to their "Temple Classics." In the same popular and most excellent series have appeared vols. v. and vi. of *Caxton's Golden Legend* and vols. i. and ii. of *Vasari's Lives*, apparently translated by A. B. Hinds. Each volume of the lives is indexed separately.—Dr. Johnson's *Table-Talk* is the title of a volume of "The Bibelots," Messrs. Gay & Bird's dainty series. Mr. Briscoe has, however, drawn from the great writer's books and not his talk.—Mr. Walter Scott has sent us *Selected Thoughts of Blaise Pascal*, translated and edited by G. Burford Rawlings. Miss Rawlings has added notes with a liberal hand.

MR. LONG has issued a sixpenny edition of *The Silent House in Pimlico*.—*The Romany Rye*

has been published in a pretty little volume by Mr. Lane, which is uniform with the edition of 'Lavengro' recently noticed.

WE have on our table *Augusta, Empress of Germany*, by Clara Tschudi, translated from the Norwegian by E. M. Cope (Sonnenschein).—*Sounding the Ocean of Air*, by A. L. Rotch (S.P.C.K.).—*The Child*, by A. F. Chamberlain (Scott).—*A Child's First Steps in French*, by A. Vizetelly (Pitman).—*Business Arithmetic: Elementary Stage* (Pitman).—*An Ingenious Method for Learning Rapidly and Forming Mechanically the Tenses of all the Irregular French Verbs*, by L. Courtial (Simpkin).—*Semi-Upright Writing*, by G. C. Jarvis (Philip & Son).—*The Marriage of True Minds*, by T. North (Grant Richards).—*The Squires of Karrondale*, by F. B. Evans (C.E.T.S.).—*Leap Frog*, by M. Martin (C.E.T.S.).—*The Other One*, by G. M. Hayward (Pearson).—*The Crew of the Jolly Sandboy*, by J. Hack (Wells Gardner).—*Units in a Crowd*, by M. L. Browne (C.E.T.S.).—*The Poet's Larder*, and other Stories, by Dollie Radford (Simpkin).—*From a Bachelor Uncle's Diary*, by Fox Russell (Bristol, Arrow-smith).—*Commerce and Christianity*, by the author of 'Life in our Villages' (Sonnenschein).—*The Life and Times of St. Benedict*, abridged by O.S.B. (Burns & Oates).—*The Gospel according to Darwin*, by Dr. W. Hutchinson (Kegan Paul).—*Unto You Young Men*, by W. M. Sinclair, D.D. (Grant Richards). Among New Editions we have *The Story of Burnt Njal*, by the late Sir George Dasent (Grant Richards).—*The Ascent through Christ*, by E. Griffith-Jones (Bowden).—and *Japanese Notions of European Political Economy*, by T. Makoto (Camden, N.J., Love).

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 Titus (A.), Die Neutestamentliche Lehre v. der Seligkeit, Part 4, 5m. 80.

## Fine Art and Archaeology.

Kunstgeschichte in Bildern: I, Winter (F.), Das Altertum, 10m. 50; 5, Dehio (G.), Die Kunst des 17 u. 18 Jahrh., 10m. 50.

## Music.

Liszt (F.), Lettres à la Princesse C. Sayn-Wittgenstein, 10fr.  
 Schmitt (L.), Correspondance de Wagner et de Liszt, 2 vols. 10fr.

## Philosophy.

Münsterberg (H.), Grundzüge der Psychologie: Vol. 1, Die Prinzipien, 12m.  
 Schlüter (R.), Schopenhauers Philosophie in seinen Briefen, 3m.  
 Stüve (W.), Olympiodori in Aristotelis Meteora Commentaria, 15m.

## History and Biography.

Beaurepaire (E.), La Chronique des Rues, Series 1, 3fr. 50.  
 Félix-Paure (L.), Newman, sa Vie et ses Œuvres, 3fr. 50.

## Geography and Travel.

Wissmann (Dr. v.), In den Wildnissen Afrikas u. Asiens, Part 1, 2m. 60.

## Philology.

Oslander (W.), Der Hannibalweg, 8m.  
 Stengel (E.), Das altfranzösische Rolandlied, Vol. 1, 12m.  
 Tolkiehn (J.), Homer u. die römische Poesie, 6m.  
 Vondrák (W.), Altkirchenslavische Grammatik, 9m.

## Science.

Beiträge zur Dermatologie, Festschrift für Dr. I. Neumann, 30m.

## General Literature.

Bentzon (T.), Tebelevok, 3fr. 50.  
 Guy (F. de), Bédouin, 3fr. 50.  
 Jolliclerc (E.), Une Femme du Monde, 3fr. 50.  
 Lano (P. de), Suprême Pardon, 3fr. 50.  
 Lubomirski (Prince), L'Échelle de Jacob, 6fr.  
 Maindron (M.), Blancardet l'Avantageux, 3fr. 50.  
 Montégut (M.), La Fraude, 3fr. 50.  
 Narçay (P. de), La Bousc, 3fr. 50.  
 Raulin (G. de), Esquieu, 3fr. 50.  
 Rodenbach (G.), Le Rouet des Brumes, 3fr. 50.

## NAVAL PHRASEOLOGY.

22, Wilton Street, S.W., Oct. 28, 1900.

ATTENTION has been directed to a supposed error in seamanship, or, at any rate, in the use of nautical phraseology, in an order which Marryat represents as having been given by

the captain of the Belle Susanne when escaping from an English frigate ('The King's Own,' chap. xiii.). The order as printed is as follows: "Hoist away the jib-sheet to windward." As printed the sentence is ridiculous. It is practically certain that Marryat, in writing it, put a dash or long stroke where the printer has put a hyphen, viz., between "jib" and "sheet." The printer's action was, no doubt, due to the ineradicable conviction of a landsman that a "sheet" is not a rope, but a sail. If printed correctly the order would exactly represent what was said; and, moreover, would be perfectly right and intelligible to every seaman accustomed to ships under sail. I have heard a similar order given often, and, indeed, have often given it myself. The order really was, "Hoist away the jib! [haul the] sheet to windward!" The rule afloat is to reduce the number of words in an order as far as is consistent with intelligibility. A multitude of examples of this could be given. Marryat—it is evidence of the fidelity of his portraiture of sea life—wrote down the order exactly as it would have been given. "Hoist away the jib! [short pause] sheet to windward!" To mark the pause he put—I feel convinced—a dash or stroke. The odd thing is that the hyphen was allowed to remain when the proofs of the book were being corrected; but many writers must have experience of similar omissions.

The printer's crime in putting a hyphen where he ought to have put a dash is as nothing compared with the iniquity of the modern journalistic "naval experts" who will say "on a ship" instead of "in a ship" or "on board a ship." The "on" is specially offensive to us seamen.

CYPRIAN A. G. BRIDGE, Vice-Admiral.

## CHRONOLOGY OF BÆDA: DEATH OF KING ÆLFRED.

Bamf., October, 1900.

MR. ANSCOMBE, in his communication to your issue of the 22nd ult., seems to have established his point, viz., that Bæda began his year on September 24th, the Caesarean Indiction, and that all dates given by him that fall between September 23rd and January 1st in any given year must be adjusted to that computation. Thus we must put down Eadwine as having died in October, 632; Paulinus as having died October 10th, 643; and the Council of Hertford as having met on September 24th, 672—all new dates. Mr. Ancombe invites examination of the dates of the deaths of Penda, Eadfrith, Wilfrith, Nothelm, Ælfred, Æthelstan, Eadred, and Eadwig, all having happened in the months of October, November, or December. From Penda's case nothing can be gathered. Bæda tells us that he died on November 15th; for the year he gives us "the 13th of Oswiu." If Oswiu's reign was reckoned from the death of Oswald (August 5th, 642) the year would be 654, as given by the Peterborough chronicle. The death of Eadfrith, on the other hand, is much to the point. Bæda ('H. E.' v. 18) says that he died "in the year of the Incarnation 705.....the 20th year of his reign not yet completed." From the Worcester and Peterborough chronicles we learn that his death happened on December 14th (XIX. Kal. Jan.). He had succeeded Ecgfrith, who fell on May 20th, 685, so that if Eadfrith had lived to December 14th, 705, according to our computation, he would have reigned twenty full years and nearly seven months besides. Mr. Joseph Stevenson, feeling this discrepancy, boldly proposed to read XIX. Kal. "Jun.," so as to make Eadfrith die in May, within his twentieth year. But we must now hold that he died on December 14th, 704. Clear confirmation of this date is given by the fact that Bishop Hedde, of Winchester, who died on July 5th, 705 (Florence), died early in the reign of Eadfrith's son and successor Osred (Bæda, v. 18). The rectification of Eadfrith's obit carries with it the

rectification of the obit of Wilfrith, who died in the fourth year of Osred (Bæda, v. 19), and on Friday, October 12th (Edde, c. 45), and so plainly in the year 708, when October 12th did fall on a Friday (Dom. letter A G), and not, as usually given, in 709, when it fell on a Saturday (Dom. letter F). As Wilfrith died after forty-five years of episcopate ("post quadraginta et quinque annos accepti episcopatus," Bæda, v. 19), it may be that the date of his consecration should be put back to 653 instead of 654.

So far Bæda. I may point out that Mr. E. W. Robertson had already noticed that his year began with the Caesarean Indiction, but he denied that that computation had been used by later chroniclers ('Historical Essays,' 82).

From the dates of Nothelm nothing in point seems to come out; he was consecrated in 735 and died in 739 (Bæda, 'Cont. M. H. B.'). Symeon adding "post iv annos," and William of Malmesbury giving him five years without any date. To Florence we owe the day of his death, given as October 17th (XVI. Kal. Nov.), but he gives it under 741, an impossible year, as Nothelm's successor signs in 740. Again, Nothelm is said to have passed away in the fifteenth year of Eadberht, King of Kent (Haddan and Stubbs, 'Conc.' iii. 335), who began to reign April 23rd, 725 (Bæda, v. 23), so that Nothelm must have passed away April, 739-40. On the whole, there is nothing here to induce us to read the 735 or the 739 of the so-called Continuator of Bæda as 734 or 738.

The case of Ælfred's death is an exciting one on the face of it, as, to pass over the question of the actual day of the month, he certainly died in October, the A.-S. chroniclers apparently giving the year as 901, which admittedly must be read as =900. But their dating of the event under the year 901 has been shown to be due to the misplacement of a marginal date, so that the testimony of the original is really in favour of 900; and for that date I contended in your columns in 1898, as against the year 899 supported by Mr. W. H. Stevenson. But the question, When did that year 900 begin? having now been raised, I must admit that if it should appear that the author of the primary basis of the Winchester Chronicle and the charters of the early tenth century began their years on September 24th, while Symeon, or the Northern writers followed by him, began their years at Christmas or the New Year, then all the chronological difficulties connected with the king's death will vanish, and it will become clear that he died in October, 899, as alleged three times over by Symeon, after a reign of twenty-eight and a half years from April 23rd, 871. We shall then be able to accept the statement of Æthelweard that Eadward the Elder was crowned on Whit Sunday, June 8th, 900; as also that of the two charters on which I relied ('Cod. Dip.' Nos. 1076, 1077), that Ælfred died and his son "took the kingdom" within that same current year 900. The year must have run September 24th, 899-September 23rd, 900. The dates of the three following reigns can be harmonized with this view, and, in fact, they give it distinct confirmation. The Cotton MS. Tib. A. III. gives the length of the reign of Eadward the Elder as twenty-four years; and Florence makes him die in his twenty-fourth year, namely, in the year 924, as he and the majority of the chronicles give it. But if the king died late in the year, and the original authority on whom the later writers founded began his year on September 24th, he would have died late in 923. Passing on to Æthelstan's reign and his charters, one tells us that March 23rd, 931, fell in his seventh year ('C. D.' No. 1102), so that his reign must have begun before March, 924. Another charter places November 12th, 931, also in his seventh year, taking us back to November, 924. But if we may read that as = 923, we get there the time of the death of Eadward, just twenty-four years from October, 899. Æthelstan him-

self died October 27th, 940; reading that as = 939, we get exactly the well-known datum of "forty winters less one night" from Ælfred's death. His brother and successor Eadmund signs in 940, "primo anno." But that is not inconsistent with an accession late in 939. So far we have only got an harmonious series of interdependent dates without any fixed point to rest upon. But we get one with the death of Eadmund, who was stabbed to death on May 26th, 946, after a reign of six years and a half ('Chronn.,' A, B, C, and D), thus taking us back to the autumn of our 839. Florence, adjusting the length of the reign to the years as he understood them, cuts it down to five years and seven months, so as to make it begin in the October, 940, of his computation.

With the reign of Eadred the Cæsarean Indiction seems to have been abandoned. He was hallowed on August 16th, 946, and he died on November 23rd, 955, after a reign of nine years and a half ('Chronn.,' A and F, and Florence). That implies a November, 955, according to our computation. Eadwig, his successor, signs in 955, no day or Indiction given, but as at the very beginning of his reign ("nuperrime rex," 'Cod. Dipl.,' No. 436). But he also signs in 956 as "anno primo" (No. 440, Ind. xiv.); and May 9th, 957, "anno secundo" (No. 465); and again, May 17th, 959, "anno quarto" (No. 1224), so that the reign must have begun in November or December, 955, according to our computation. Eadgar, the next in succession, had been elected King of Mercia before his brother's death; but he signs, evidently as king of all England, in 960, as "anno v." (No. 1252).

There I must leave the matter. It appears to me that if we take the obits from that of Ælfred to that of Eadmund as given with years beginning with the Cæsarean Indiction we get a harmony not yet attained to. Why a change should have taken place in the time of Eadred I cannot say, unless it was due to the king's friend St. Dunstan, who acted as his secretary and penned some of his charters. The later computation of the chroniclers I take to have been from Christmas. J. H. RAMSAY.

#### THE RIGHT HON. F. MAX MÜLLER.

FRIEDRICH MAX MÜLLER was born at Dessau on December 6th, 1823. His father was the poet Wilhelm Müller, many of whose songs have been immortalized by Schubert's settings. With Carl Maria von Weber as godfather, he was at first, as he tells us, "destined to become a musician," but Mendelssohn advised him to "keep to Greek and Latin." His education was at schools in Dessau and in Leipzig and at the Universities of Leipzig and Berlin, where he graduated in 1843. His teachers in Oriental languages were Fleischer for Arabic and Persian, and Brockhaus and Bopp for Sanskrit. In 1844 he began his literary work by a translation of the 'Hitopadesa,' now well known as a beginner's book, but then "zum ersten Male in das Deutsche übersetzt." In the following year he visited Paris, where Eugène Burnouf suggested to him what was to prove his characteristic life-work, the edition of the 'Rigveda' with commentary. Proceeding to England in 1846 for the study of MSS. in the Bodleian and the East India Company's house, he obtained the sanction of the Company to the publication of the 'Rigveda.' The persons mainly instrumental in arranging this were Prof. H. H. Wilson, then the Company's librarian, and Müller's great friend and patron Bunsen. With the diplomatist his relations continued to be intimate; it has been even said that Müller long cherished himself aspirations for a similar career. In 1848 he removed to Oxford, where the 'Rigveda' was to be printed (vol. i., 1849; second edition, 1890-2). In the years 1850-58 we find him successively at Oxford Deputy Taylorian Professor, invited to lecture in comparative philology, Hono-

rary M.A. (Christ Church), Taylorian Professor, Curator of the Bodleian, and Fellow of All Souls'. In 1860 came a check to his academic progress in his rejection for the Chair of Sanskrit. He seems to have felt this keenly, even up to recent years, and it is said he would never meet with the successful candidate on friendly terms. Much has been written about the obtuseness of the Oxford electors on this occasion; but it must never be forgotten that in a difficult study offering a career already too restricted, if we give our best appointments to foreigners, we discourage the study of the subject by our own countrymen. And is it certain that Berlin or Paris would have acted otherwise in analogous circumstances? In 1868, however, he accepted the Chair of Comparative Philology then established. In 1872 he was offered the Chair of Sanskrit at Strasbourg, which he declined, but gave some lectures. On his offering in 1875 to resign his chair and a portion of his salary, the University appointed Mr. Sayce his deputy. About the same time, with the help of the University and of the Indian Government, he started the great series of Oriental translations the "Sacred Books of the East," of which he was general editor, contributing some volumes, or portions of volumes, himself. His selection of works and translations was on the whole very good, but, a man of considerable skill in English style, he sometimes rather failed in his editorial duty of revising the style of his foreign contributors. Still the series remains as one of the finest monuments of his practical wisdom and power of organization.

About this time, also, we find him attaining great success as a lecturer both at the Royal Institution and, notably as the first Hibbert Lecturer (1878), in the Westminster Chapter-house. Many of his most popular works were originally reprinted lectures: e.g., 'The Science of Language' (1861-64); 'Introduction to the Science of Religion' (1873); Gifford Lectures (four courses, 1888, &c.). His popular essays were collected in 'Chips from a German Workshop' (1865-75). Apart from his greatest work, the edition of the 'Rigveda' already mentioned, thanks of scholars are also merited by the series which he helped to start "Anecdota Oxoniensia." His 'History of Ancient Sanskrit Literature' (1859) retained its value for many years. It is earnestly to be hoped that the useful series "Sacred Books of the Buddhists," which one of his friendly "crowned heads" (H.M. the King of Siam) recently enabled him to start, will not be now allowed to fall through. Amongst honours conferred on him the following may be mentioned: Presidency of Orientalists' Congress in London, 1892; Privy Councillorship (1896). He was a member of the French Institute and of several other foreign learned bodies.

To do precise justice to Max Müller as a scholar is not easy. His genial manner as a lecturer, his clear style as a writer, made for him a host of devout admirers forty years ago amongst the thoughtful public of this country, while in India his name for a long term of years has been one to conjure with, and some of his quite recent essays show a sympathy and just appreciation of native character from which most Anglo-Indians may learn something. Consequently, although he himself derided "Mezzofantasia," many of the admiring public credited him with linguistic gifts far surpassing those of the great cardinal, and some of the notices in the daily papers this week have shown that the idea survives among journalists. On the other hand, the severe condemnation which he received from equals in his own and kindred lines of research is hard to explain away. Even if one grants that his attitude towards fellow-scholars left something at times to be desired, Orientalists at least know that one can hardly brush aside the views of men like Böhtlingk or of Whitney (each of whom devoted a separate work to detailed refutation of Müller's statements)

as mere diatribes of disappointed rivals. Something, no doubt, was due to the unprogressive nature of his scholarship. This may be seen in observing his attitude, uncompromising to the last, towards the anthropological school in their contribution to Vedic interpretation. Contrast this with a recent dictum of Prof. Oldenberg, his friend and coadjutor in Vedic translations, who has characterized this contribution as "eine Entdeckung höchster Bedeutung." So, too, in the realms of thought and mind most specialists consider that he overrated the influence of language. One of his greatest merits was the clear, lucid, even captivating style in which he clothed his thoughts. He could make a dull subject interesting where many of his detractors only made an interesting subject dull.

In later days he sacrificed too much time to the production of merely popular books. Thus in 1882-3 he published his Cambridge lectures under the title 'India: what can it Teach Us?' Fascinating in style, just as the lectures were pleasant to listen to, it contained much to interest scholars at the time, even though one of its main theses, the 'Renaissance of Sanskrit Literature in the Sixth Century,' has now gone the way of many other theories. Yet in the edition of 1892 he actually suppressed one of the really valuable appendices containing extracts from an unpublished Sanskrit work.

To his great life-work, the publication of the 'Rigveda' with its commentary, reference has been already made. Few but those who have tried to establish a critical text in an unexplored literature can realize what it must have been to edit the hymns with Sāyana in the forties. If the late Dr. Peterson found in 1892 much to correct, he also found at times that new MSS. had verified Müller's conjectures. As to the translations of the hymns, the actual versions, disappointingly few, are eloquent and carefully thought out; but the justificatory matter certainly errs on the side of that "excessive prolixity" which even the Hindus profess to discountenance. To reprint in 1869 a version like that of Langlois, admittedly "fantaisiste," was to admit mere "padding." Yet scholars cannot afford to despise his popular works. Take, for instance, his books on comparative religion. We are not, as a nation, lacking in interest in religion; but where amongst us is academical teaching in comparative theology to be found? and where a periodical like the *Revue de l'Histoire des Religions* or its German contemporary? The British public often need a good deal of effective popular writing before they grasp an idea. Still more important was Müller's persistent advocacy of the need of State and academic aid in practically teaching the languages of the East, the absence of which in London is a crying scandal when we see what is done in the capitals of the other great Powers. He was not a good examiner, yet he did something to improve the examinations for the India Civil Service, and there is still room for improvement. It is just in spheres like these that his loss will most be felt. He was both a scholar and a man of the world, and as such undoubtedly gained considerable social influence. This he used for the advancement of learning, whether addressing "crowned heads or beggars." He naturally preferred the former as an audience. Of his private life two virtues call for special mention—he was a gracious and genial host and a clear and marvellously prompt correspondent. His was the life of a man who found time for everything. CECIL BENDALL.

#### THE ETYMOLOGY OF "DUDE."

My friend Mr. Thomas A. Janvier tells me that the current American pronunciation makes *dude* rhyme with *nude*, and that he has never heard the word pronounced otherwise. Thus the American pronunciation is the same as the English. Does not this fact show that Prof. Skeat's proposed etymology is inadmissible?



If we assume that the hypothetical Low German *dutt* or *dutte* reached the American journalist orally, he would have heard something between *doodt* and *düdt*, nothing that he could have noted down as *dude*. If, on the other hand, the word was introduced into print by a German, whence the orthography with a *d* instead of a *t* or *tt*? In view of Mr. Janvier's statement, my suggestion as to some possible connexion between *doodle* and *dude* of course falls to the ground.

ALFRED NUTT.

#### A RECLAMATION.

University of Michigan, October 16, 1900.

My attention has recently been called to an edition of George Henry Lewes's 'Principles of Success in Literature,' published by Walter Scott, London, in the "Scott Library." It purports to be edited, with an introduction and notes, by Mr. T. Sharper Knowlson. I beg leave to say that the text and notes of this edition, with the exception of four notes, are taken without material change from an edition of the 'Principles' prepared by me for Messrs. Allyn & Bacon, publishers, of Boston. The only credit to which apparently I am entitled, in Mr. Knowlson's eyes, is given in a foot-note to his introduction as follows: "I am also indebted to Mr. Leslie Stephen's article in the 'Nat. Dict. of Biography,' to Mathilde Blind's 'George Eliot,' and to Prof. F. N. Scott, of the University of Michigan."

I should pass Mr. Knowlson's conveyance over in silence were it not that the text and the notes which he has printed as his embody certain individual judgments and opinions for which I should not like Mr. Knowlson or anybody else, except myself, to be held responsible.

FRED NEWTON SCOTT.

#### Literary Gossip.

MR. MURRAY will shortly publish a volume on the war written by Major S. L. Norris, of the Royal Engineers. The book, a military retrospect of the campaign until the relief of Ladysmith, is an attempt to review the causes of the war historically, to consider the forces engaged and their methods of fighting, and to give an account of the campaign so far as it was not directed by Lord Roberts in person. There will be plans in the volume.

THE pleasant article on Charles Lamb in the new number of the *Quarterly* is understood to be by Mr. Edmund Gosse.

MR. AUGUSTINE BIRRELL will contribute to the *Times* supplement to the 'Encyclopædia Britannica' a review of the career of the late Lord Chief Justice.

ONE of the most charming of the illustrated books published in the sixties was the series of 'Parables of our Lord,' with plates by Sir John Millais, engraved by Dalziel, 1864. This has now become a scarce book, and is apparently not even sufficiently known to be "collected." A "loose copy," with a similar example of another book, was sold at Messrs. Puttick & Simpson's on Thursday week for 1*l.* 3*s.* We do not find any record of a previous copy having been sold at auction. It may be mentioned that one of the original drawings reproduced in this book, 'The Pearl of Great Price,' realized fifty-one guineas at the H. Virtue Tebb's sale last season, and is now in the British Museum.

MR. W. H. WILKINS is engaged upon a history of Caroline of Anspach (consort of George II.) and her time, which, when completed, will be published by Messrs. Long-

man. Mr. Wilkins has recently returned from visiting Anspach, Berlin, and Hanover, where he has found unpublished MSS. with reference to the queen, which will be incorporated in his book.

THE REV. J. E. SHEPPARD, Sub-Dean of the Chapel Royal, who wrote 'Memorials of St. James's Palace' a few years ago, is engaged upon a history of Whitehall.

THERE are an unusually large number of women students at Oxford this term, eighty-two having already registered in the books of the Association. The library founded in memory of the late Prof. Nettleship is increasing in size and developing in utility, and it is hoped shortly to open a reading-room in connexion with it in the Clarendon Building.

MR. ASTOR's gift of 10,000*l.* to the Cambridge University Benefaction Fund raises the total amount received by the University, since the Duke of Devonshire's appeal for a minimum of half a million sterling, to 82,000*l.*

AMONGST the most recent educational appeals for endowment funds may be mentioned those of the Yorkshire College, Leeds (not yet formally announced), and the Swansea Training College.

IT had been generally understood that the Dundee University College was relieved from the incubus of litigation when the Court of St. Andrews University declined, at the time, to appeal against the last decision in the Scottish Court of Session in 1897, and subsequently endowed the Dundee medical chairs. It will be heard with surprise and regret that after all an appeal was entered against the decision in question, and that proceedings in the action are still pending.

THE resignation by Mr. W. Rathbone of his position as President of the Court of Governors of Bangor University College has been followed by the election of Lord Kenyon in his stead.

THE College of Preceptors has decided to hold a winter meeting for teachers and others during the first fortnight of January.

MR. F. G. KENYON, Assistant-Keeper of Manuscripts in the British Museum, has been appointed Sanders Reader in Bibliography at Cambridge. In the same university Dr. Haddon has been appointed Lecturer in Ethnology for a period of five years.

IN connexion with the announcement of Dr. A. W. Ward's election as Master of Peterhouse, it may be remarked that an appointment which is generally recognized as strengthening the Cambridge history school will necessarily prove a corresponding loss to the school of history which may one day flourish in the new University of London. As President of the Royal Historical Society Dr. Ward has taken a very active interest in promoting the scientific pursuit of historical studies in this direction, and his recent appeal to historical scholars has, we believe, met with a remarkably favourable reception both in this country and abroad.

MESSRS. SMITH, ELDER & Co. will publish on November 15th a new novel entitled 'A Daughter of the Fields,' by Katharine Tynan. The story appeared serially in

*St. Peter's Magazine* in this country, and in *Donahue's Magazine* in America, under the name of 'The Hand of the Crusader,' but it has been largely rewritten and expanded for publication in book form.

MR. W. S. LILLY's new book 'A Year of Life' will be issued next week.

MRS. FREILIGRATH-KROEGER writes from Cedar Lodge, Honor Oak Road, Forest Hill, S.E.:-

"Being engaged on an English memoir of my late father, Ferdinand Freiligrath, I should be greatly indebted to any one possessing letters from him to kindly let me see the same. I should return any such letters at once after inspection. May I ask you to kindly insert my request in your valuable paper?"

The memoir will especially treat of Freiligrath's long stay in England, for which Mrs. Kroeger possesses much material in hitherto unpublished correspondence of his English and American friends, Lord Lytton, Lord Houghton, and many others.

MESSRS. PARKER & Co. have removed from Southampton Street to Bedford Street, Strand.

IT is sincerely to be hoped that M. Émile Picot—who did so much to render the recent Congress of Librarians at Paris a pleasant success—will republish in book form the series of articles which he is contributing to the *Revue des Bibliothèques*. These articles are characterized by wide bibliographical knowledge; many of the facts have never before been brought together, and supply deficiencies in the ordinary works of reference. Not only does M. Picot insert bibliographical details of each work cited, but, when the works are known to exist in the Bibliothèque Nationale, British Museum, and other great libraries, they are duly mentioned, and often with the press-marks.

MR. JOHN ANDERSON's Catalogue of the first part (American literature and American plays) of the late Mr. Thomas J. McKee's library (described in the *Athenæum* of August 11th) has just been issued, and is not only a handsome volume, but a considerable contribution to American bibliography. Every single book forms a "lot." The Edgar A. Poe series is probably the finest that has ever appeared in the market, and two of them, the *New Mirror of Literature*, 1843-4, and the *Broadway Journal*, 1845-6, were Poe's own copies; there is also one of the three known copies of Poe's 'Tamerlane,' 1827. The facsimiles of the various title-pages of some of the rarest lots are skilfully done. The 1,282 lots will be sold at 34, West Thirtieth Street, New York, on November 22nd and 23rd, there being two "sessions" each day.

MR. PHILIP MENNELL is preparing for next year a new edition of his 'Dictionary of Australasian Biography.' Events move fast in Australia, and new men have come to the front since the work appeared, but Mr. Mennell will have some difficulty in guessing who will form the Opposition and the second Cabinet of the Commonwealth.

THE *Library Journal* of New York says that the New York Library Association proposes to centralize its activities hereafter in a "library week" at Lake Placid, either in the last week in September or the first week in October, and to make its local missionary work more effective by holding

a district conference each year in the ten or more library districts into which it is proposed to divide the state. It will, therefore, withdraw from direct participation in the joint meeting hitherto held by the New York Library Club and the State Association.

THE decease is announced on Saturday last of Father Palmer, who wrote a 'Life of Cardinal Howard,' and published sundry papers on the history of the Dominicans in England.

WE also learn the death of M. F. Godet, the veteran Swiss theologian, whose commentaries on the Gospels of St. Luke and St. John and on some of St. Paul's Epistles are well known, some of them having been translated into English and German, as has his 'Introduction au Nouveau Testament.'

MR. BARRY O'BRIEN, who is writing the life of the late Lord Chief Justice, appeals for help in the way of letters and other materials.

WE note the issue of the following Parliamentary Papers: Education, Ireland, Appendix to the 66th Report, Section I. (10d.), Section IV. (4d.); Board of Education, Explanatory Statement on Draft Order in Council (½d.); and the Report of the Local Government Board for 1899-1900 (5s.).

## SCIENCE

### SCHOOL-BOOKS.

*Newton's Laws of Motion*, by P. G. Tait, Sec. R.S.E. (Black), contains an exceedingly clear summary (in fifty-two pages) of the leading principles of what is commonly called "mechanics." The first half treats of the geometry of motion. The second, or dynamical half, starts from Newton's laws of motion, and discusses the principles of statics and kinetics. The purpose of the book, as stated in the preface, is to furnish students with the means of preparing themselves for attendance on a course of lectures, and to relieve them from the necessity of note-taking:—

"There is, perhaps, no more striking example of the development of misdirected zeal into a pernicious habit than that which is lavishly furnished by the practice of 'taking notes.'"

In addition to the subjects usually included in elementary manuals, we find expositions of the first principles of stress and strain, and some important propositions in attraction. To those who are not familiar with other works by Prof. Tait it may be interesting to know that, while accepting the objective reality of matter and energy, he regards "force" as purely subjective—an anthropomorphic conception of the vector-acceleration of mass.

*The Student's Dynamics, comprising Statics and Kinetics*. By G. M. Minchin, F.R.S. (Bell & Sons.)—We are quite of the author's opinion as to the importance, especially at the beginning, of arithmetical examples; but, precisely because we think these concrete illustrations so useful to the beginner, we are doubtful as to the advisability of mixing up statical and dynamical problems at the very outset. Forces in equilibrium are much more easily exhibited to the eye. Later on, when the student has made some progress in both branches, he will experience little difficulty in grasping the idea that statics and kinetics are, after all, but different manifestations of the same dynamical principles. But, however we may differ from the author upon this point, we have no hesitation in recommending his volume as an excellent text-book upon the subject of which it treats. The

student is supposed to start with a knowledge of the simple properties of the sine, cosine, and tangent in trigonometry. This, with a little algebra, is all he needs; but he cannot easily get on with less. For this reason we cordially endorse the following extract from his preface:

"In inviting students to commence the study of dynamics without this slender trigonometrical foundation [*i.e.*, knowledge of the sine, cosine, and tangent], the University of London has, in my opinion, made a most unfortunate mistake. What can a student really know about resolving or compounding forces, or taking moments, if he does not know what a *cosine* means? Examiners laugh at this attempt to proceed without the elements of Trigonometry, and are sometimes at their wit's end to avoid setting questions which violate this inconvenient restriction. If the system is radically unsound—as I have no doubt that it is—it will be readily seen that large examining bodies, in adopting it, are exercising an evil influence on the school teaching of the country."

*Elementary Dynamics*. By W. M. Baker. (Bell & Sons.)—We find little to say about this work. It is expressly written with a view to examinations, and especially for Woolwich and Sandhurst candidates. Everything is sacrificed to the mark-winning interests of the student. There is no discussion of first principles; nothing but cut-and-dried definitions, with the briefest appeals to concrete examples in illustration of their meaning. But there are several examples worked out with appropriate diagrams in illustration of rules and formulæ; and there is an abundance of more or less similar problems as exercises for the student. The book appears to be well adapted for its purpose; and yet, from the higher educational point of view, we cannot praise it. For this the author is not to blame; so long as examinations are conducted on present lines, so long will such ephemeral text-books be bought in preference to works of more permanent value.

*The Contents of the Fifth and Sixth Books of Euclid, Arranged and Explained*. By M. J. M. Hill, D.Sc., F.R.S. (Cambridge, University Press.)—Mr. Hill's exposition of the essential propositions in the sixth book of Euclid is clear and satisfactory, but we cannot say so much for his manner of expounding the principles of Euclid's fifth. His scalar method of explaining proportion in the case of incommensurables is logically rigorous, but we have read other methods equally rigorous and far simpler. The neatest of these is founded on the following definition of proportion: A has the same ratio to B that C has to D when, for all integral values of  $n$  (0, 1, 2, 3, &c.), A contains the  $\frac{1}{n}$  of B as many times (not necessarily without a remainder) as C contains the  $\frac{1}{n}$  of D. The measures appealed to (1,  $\frac{1}{2}$ ,  $\frac{1}{3}$ , &c.), being thus limited to those found by a process of continual bisection, can be all constructed without departing from Euclid's postulates. Another definition, applicable (like the preceding) to commensurables and incommensurables, is the following: A has the same ratio to B that C has to D when  $nA$  (for all integral values of  $n$ ) contains B as many times (not necessarily without a remainder) as  $nC$  contains D. But this definition (like Euclid's) is open to the objection that it involves the consideration of angles greater than four right angles, a class of magnitudes which Euclid does not recognize elsewhere. This objection does not apply to the following definition, which we have also seen proposed: If the process of finding the greatest common measure of A and B, however far we carry it, leads to the same continued fraction as the process of finding the greatest common measure of C and D, then A has the same ratio to B that C has to D. Mr. Hill rightly calls attention to the importance of clearly understanding the nature of compound ratio and its connexion with an arithmetical or algebraic product.

*Elements of Natural Philosophy*, by Alfred Earl (Arnold), contains a good deal of informa-

tion in an attractive form on a variety of topics, including physics, chemistry, roof trusses, bridges, vibrations of wires and air columns, refraction of light, the spectroscope, interference, and diffraction gratings. The statements made are for the most part fairly accurate, but the definition of "elasticity" needs revision, and the laws of vibrating strings are by mistake imputed to rods.

*Magnetism and Electricity for Beginners*, by H. E. Hadley (Macmillan & Co.), is a sensible, unpretentious book, describing a number of instructive experiments with rough apparatus, and introducing the reader in a very practical way to lines of force, equipotential surfaces, and other important conceptions of modern physics. Among its specialities may be mentioned a full account of the mode of performing Volta's experiment on contact electricity.

*Elementary Physics and Chemistry*. Second Stage. By R. A. Gregory and A. T. Simmons. (Macmillan & Co.)—This little book is the second of three containing a course of experimental work on the elements of physics and chemistry, suitable for use in the upper forms of elementary schools, the lower forms of secondary schools, and for evening continuation schools. The present volume deals with evaporation, distillation, moisture in the air, some of the physical properties of water, and rather fully with the measurement of heat and with heat capacity and specific heat, the principles of which are clearly set forth. The chemistry is devoted to oxygen and the results of oxidation and combustion. Examples are taken from phenomena of common experience, and from these, through other fairly simple experiments, the demonstration of the underlying principles is led up to. This is the best way of developing an intelligent interest in the science of everyday life, and the authors of these small volumes deserve to be successful in their efforts.

*Optics: a Manual for Students*, by A. S. Percival (Macmillan & Co.), is designed primarily for the use of ophthalmic students, and its last chapter contains a full specification of the optical constants of the human eye—from Helmholtz and Landolt—with directions for the use of the ophthalmoscope. The introductory chapter consists of a popular exposition of the conception of luminous waves, with applications to the most obvious phenomena of light; and succeeding chapters deal with most of the subjects included in ordinary treatises on geometrical optics, the explanations being very full and popular as compared with the usual cut-and-dried style. Aberration of lenses and mirrors, focal lines, distortion and curvature of images, forms and lengths of caustics, receive a large share of attention; and a chapter is devoted to the cardinal points of a system of lenses. The language is sometimes a little wanting in scholarly precision. The first definition given of "principal points" (p. 253) would apply to any pair of conjugate points; and two pages later the first principal plane is said to form an image, and the second principal plane to be an image, the meaning being that the images mentioned are formed in these planes. There is no index, and we have searched the table of contents in vain for "the effect of a decentred lens" to which attention is called in the preface. The book on the whole appears to be exceedingly well adapted to its purpose.

### ASTRONOMICAL NOTES.

WE have received the Thirty-fourth Report of the Board of Visitors of the Melbourne Observatory, together with the Report of the Government Astronomer (Mr. P. Baracchi, F.R.A.S.) for the period from March 1st, 1899, to March 31st, 1900. The most noticeable point in the former is that the director, although fully discharging all the duties of his office, and, in addition, carrying out much valuable research work, has not yet received his full official title-



or that increase of stipend which should accompany his higher position. The Chairman of the Board, we may remark, is Mr. Ellery, who had been for so many years the Government Astronomer himself. Mr. Baracchi narrates the subjects to which the energies of the Observatory have been devoted during the term covered by the report, as well as the improvements effected in the buildings and grounds. The meridian observations with the transit-circle comprise, besides clock-stars and azimuth-stars, a number of zodiacal stars selected by Dr. Gill as comparison stars for the Cape heliometer observations of the major exterior planets at opposition, which have been observed at Melbourne at his request, and more than a thousand stars selected from the plates of the 'Astrographic Catalogue' to serve as fundamental stars for the reduction of those plates. The operations for the Australian section of this great work have indeed occupied a large portion of the time of the Observatory, and have been carried on in concert with those by Mr. H. C. Russell, Government Astronomer of New South Wales, at Sydney. The great telescope and the equatorials were not employed for any systematic work, but used from time to time for examination of comets and planets. A similar remark may be made of the photo-heliograph, with which sun-pictures were obtained only on special occasions of solar spots. The time service and the meteorological and magnetical observations were continued with all accustomed regularity, as well as the measurement of the magnetic curves recorded during past years. The number of stations in the colony from which meteorological returns are received and tabulated amounts to no fewer than 651. On September 29th, 1899, signals were exchanged with the Perth Observatory in West Australia for determination of difference of longitude.

We have also received the ninth part of *Astronomical Observations and Researches made at Dunsink, the Observatory of Trinity College, Dublin*, under the superintendence of Prof. Joly. It contains the mean places of 321 stars, deduced from observations obtained with the meridian circle, together with the separate results. Of these stars 203 are stars of reference for fifty objects selected from Dr. Dreyer's New General Catalogue; the remainder have been observed at the request of Dr. Gill, and are taken from his list of 'Heliometer Comparison Stars, 1898-1900.'

#### THE LAND OF PARROTS, OR GONNEVILLE'S LAND.

Findon, Oct. 30, 1900.

In your short notice of my abbreviated paper on Gonneville's so-called Land of Parrots you have, unwittingly, passed over without comment one of my chief points—indeed, the principal one, viz., my grave doubt as to the authenticity of the complete record of Gonneville's voyage (p. 593). M. d'Avezac's theory is only discussed afterwards (p. 594) on my assumption, for the sake of argument, that the Marquis de Paulmy's MS. (of a date supposed to be circa 1648) may possibly be a true copy of the longest document, alleged to have been drawn up in 1505—more than a hundred years previously.

You state that my views as to Gonneville's having reached Madagascar are not likely to meet with general acceptance; but I believe I am right in stating that the latest and most authoritative French writers on the geography and history of Madagascar are quite inclined to agree with the line of argument I have taken up on this subject.

It is now thirty years since M. d'Avezac's 'Relation Authentique du Voyage du Capitaine de Gonneville' was published by Challamel; but we shall soon have an opportunity of seeing the latest French opinion on the locality of the 'Terre des Perroquets' in the forthcoming preliminary volume of the 'Collection des Anciens

Ouvrages relatifs à Madagascar depuis sa Découverte en 1500 jusqu'en 1800.' This important work, which I have not seen announced in the *Athenæum*, will occupy some ten volumes or more, and its publication, under the auspices of the Union Coloniale Française, is directed by M. Alfred Grandidier, M. Froidevaux, and M. G. Grandidier. In the third chapter of this first volume the question, 'Le Capitaine de Gonneville a-t-il abordé à Madagascar (1503)?' will be fully discussed, and I confidently look forward to seeing my provisional theory adopted and confirmed by the most qualified of the modern French geographers.

I take this opportunity of expressing my disappointment that the editor of the Scottish Geographical Society did not see his way to illustrating the third part of my paper with the facsimile of the rare mappemonde engraved by De Fer to accompany Paulmier's 'Mémoires.' This mappemonde is missing from the copy in the British Museum, and, through the courtesy of M. Gabriel Marcel, I was enabled to obtain two photographic facsimiles from the perfect copy in his department of the Bibliothèque Nationale. One of these has been sent to the British Museum to partly replace the deficiency of its imperfect copy, whilst the other was forwarded to the Scottish Geographical Society for the purpose of reproduction for illustrating my paper, as previously arranged. This last has not been reproduced, nor has it been returned to me. Some other maps which I purposely obtained from Paris, after considerable difficulty, for similar reproduction, have also met with the same disregard. Had I been younger I might have felt some resentment, but I have long become case-hardened to such treatment by other societies; I therefore only regret that M. Gabriel Marcel's courtesy has met with no meet acknowledgment in return.

S. PASFIELD OLIVER,  
Captain, late Royal Artillery.

\*\* We look forward with interest to further elucidations of the goal of Gonneville's voyage, but in the meantime are content to abide by the opinions expressed by D'Avezac, Peschel, and Ruge. The 'Land of Parrots' was most certainly Brazil, and even if Gonneville reached Madagascar in 1503, he had been anticipated by one of the captains of Cabral's fleet.

#### SOCIETIES.

ENTOMOLOGICAL.—Oct. 17.—Mr. G. H. Verrall, President, in the chair.—Mr. J. Digby Firth was elected a Fellow.—Mr. A. H. Jones exhibited a series of *Pararge mera*, a light form resembling *P. megara*, from the Basses Alpes and the Cévennes; a dark form approaching *P. hiera* from Cortina, and an intermediate form from the Italian lakes; also a variety of *Lycena corydon*, female, in which the under wing showed a decided blue coloration, taken at Lago di Loppio, near Riva.—Dr. Chapman suggested that the union between the three named species of *Pararge* was very near, if the species were not indeed identical.—Mr. A. J. Scollick exhibited a specimen of *Cethia cyane*, a species inhabiting North-West India, which had been taken this year on the wing near Norwich.—It was suggested by Mr. Distant that this was a case of accidental importation, probably in the pupal condition.—Mr. H. Rowland-Brown exhibited specimens of *Erebria glacialis*, taken this year on the Stelvio, showing transitional forms to the var. *alecto*. Specimens of *E. glacialis* from Saas Fee and Evolena showed marked inferiority in size and brilliancy of colour.—Mr. W. L. Distant exhibited a piece of Hawkesbury sandstone from Australia, showing the borings of Termites, and in connexion with the same communicated a note from the *Proceedings* of the Linnean Society of New South Wales (pt. iii., 1899, p. 418).—Mr. M. Burr exhibited a male and female specimen of *Anisobasis colosseus*, Dohrn, from New South Wales—the largest known earwig in the world.

MICROSCOPICAL.—Oct. 17.—Mr. Carruthers, President, in the chair.—The President, referring to the donation of Prof. Percival's work, 'Agricultural Botany,' said he could speak to the book being original, both as to text and drawings, which was noteworthy in these days. It was an extremely

valuable contribution to the subject of agricultural botany.—Dr. Hebb showed samples of stains for microscopic specimens, prepared by Messrs. Burroughs, Wellcome & Co. The stains were in a solid form, each 'soloid,' as it is termed, containing a definite amount of the staining reagent. The advantages of this form of preparation are simplicity and economy.—Messrs. R. & J. Beck exhibited a new pattern student's microscope. It was of the continental form, and was chiefly noticeable for its cheapness, which was attained without sacrifice of quality by adopting an improved method of manufacture. It was called the 'London Microscope,' and had rack-and-pinion coarse adjustment, perfect micrometer screw fine adjustment, vulcanite top stage, iris diaphragm in sliding tube, and spiral substage fitting.—Mr. F. W. Watson Baker gave an exhibition of slides and models illustrating the structure and development of skin.—Mr. Vezey said the Society was greatly indebted to Mr. Watson Baker for giving this very excellent exhibition at comparatively short notice.—Mr. Karp said he had only been able to glance at a few of the specimens exhibited, and he regretted there was no one present to discuss the subject, because several new points had recently been recognized by histologists in the structure of skin, and it was rather a pity that the opportunity should be lost of having these demonstrated by some one who had made a study of this important and complicated tissue system.—Mr. Vezey said that since the last meeting the Society had lost by death a Fellow very well known to many—Mr. Richard Smith. He had devoted his attention to the study of diatoms, and was continually devising new contrivances for use in connexion with the microscope. He had likewise undertaken important investigations in the germination of wheat, and had made a large number of observations and experiments in connexion with the subject, and published a book relating to it. He would probably be best known as the inventor and patentee of Hovis flour.—The President said he regretted to have to announce that the Society had also recently lost several other Fellows by death, one of whom, Mr. Edward George, was personally known to him. He had prepared a short memoir of Mr. George, which he would read to the meeting.—The Secretary announced that Mr. Millett had forwarded part ix. of his Report on the Foraminifera of the Malay Archipelago, which would be taken as read; the Fellows would find it printed in the number of the *Journal* which they had received that evening.

PHYSICAL.—Oct. 23.—Dr. Lodge, President, in the chair.—The Chairman read a letter from Prof. Cleveland Abbe, of the United States Coast and Geodetic Survey, stating that the *Monthly Weather Review* would be sent regularly to any member of the Physical Society expressing a wish to receive it. On the other hand, the Chief of the Weather Bureau would at any time be glad to receive communications referring to the physics of the atmosphere.—Dr. Sheldford Bidwell then exhibited some 'Experiments illustrating Phenomena of Vision.' The first phenomenon illustrated was that known as 'recurrent vision'; and some experiments were performed illustrating the principle of the colour top.—A paper 'On the Concentration at the Electrodes in a Solution, with Special Reference to the Liberation of Hydrogen by Electrolysis of a Mixture of Copper Sulphate and Sulphuric Acid,' was read by Dr. H. J. S. Sand.—A paper by Dr. R. A. Lehfeldt on 'Electromotive Force and Osmotic Pressure' was postponed until the next meeting.

#### MEETINGS FOR THE ENSUING WEEK.

- Nov. Royal Institution, 5.—General Monthly.
- London Institution, 5.—'The Rise of Egyptian Civilization,' Prof. Flinders Petrie.
- Society of Engineers, 74.—'Notes on English and French Compound Locomotives,' Mr. C. Rous-Marten.
- Institute of British Architects, 8.—President's Address.
- Aristotelian, 8.—'Quantity,' Dr. G. F. Stout.
- Institution of Civil Engineers, 8.—President's Address.
- Wed. Archaeological Institute, 4.—'Notes on Antiquities collected in North Africa, Egypt, and Asia Minor, 1890-1900,' Mr. H. S. Cooper; 'Miscellaneous Heraldic,' Mr. J. L. André.
- British Archaeological Association, 8.—'Description of the Roman Remains discovered at Chester, 1896-1900,' Mr. H. Newstead.
- Geological, 8.—'Additional Notes on the Drifts of the Baltic Coast of Germany,' Prof. T. G. Bonney and the Rev. E. Hill; 'Certain Altered Rocks from near Hastenot, and their Relations to Others in the District,' Miss C. A. Kaila.
- Entomological, 8.
- Mathematical, 54.—'The Transmission of Force through a Solid,' Lord Kelvin; 'In a Simple Group of an Odd Composite Order every system of Conjugate Operators or Subgroups includes more than Fifty,' Dr. G. A. Miller; 'Prime Functions on a Kleinian Surface,' Prof. A. C. Dixon; 'Further Notes on Isocyclines' and 'On Two In-triangles which are similar to the Pedal Triangle,' Mr. B. Tucker; 'A General Congruence Theorem relating to the Bernoullian Function and the Residues of Bernoullian Functions for a Prime Modulus,' Dr. G. Glaisher; 'Green's Function for a Circular Disc,' Mr. H. S. Carslaw; 'The Real Points of Inflection of a Curve,' Mr. A. B. Hassett; 'Quantitative Substitutional Analysis,' Mr. A. Young.
- London Institution, 6.—'The Rise of Universities,' the Bishop of London.
- Institution of Electrical Engineers, 8.—President's Address.

### Science Gossip.

THE Board of Education are sending to the University and other public libraries copies of the statutes and regulations governing the distribution of the five annual Nobel prizes. These prizes are offered for the most remarkable discoveries in physics, chemistry, and physiology or medicine, for the most notable literary work of an idealistic character, and for the greatest service to the cause of international brotherhood and peace. This benefaction appears to excel the Goncourt endowment, both in its scope and in its vagueness.

THE Board of Education will issue in November the report by Mr. James Baker, F.R.G.S., upon the technical schools in East Prussia, Poland, Galicia, Silesia, Bohemia, and Saxony. This report is a fair-sized volume of about 130 pages of Blue-book form, and goes into all details, and describes interesting facts upon the elaborate education of these districts. An introductory letter by Mr. M. E. Sadler will precede the work.

THE *Allgemeine Zeitung* reports the death of Edgar Brehm, the naturalist, in his sixty-sixth year, at Unterreuthendorf. He was the youngest son of the eminent ornithologist Dr. Christian Ludwig Brehm, and the last surviving brother of the zoologist Alfred Brehm, whose 'Thierleben' has made the name famous all over the world. The direct male branch of the family has died out with Edgar Brehm.

### FINE ARTS

#### ITALIAN PAINTERS.

**Carlo Crivelli.** By G. McN. Rushforth. Illustrated. — **Correggio.** By S. Brinton. Illustrated. (Bell & Sons.)—This comely series of "The Great Masters of Painting and Sculpture" begins well with two of the more interesting and least hackneyed subjects. Crivelli and Correggio were, as it were, opposed poles of the art of Italy towards the close of the fifteenth century and at the beginning of the next, the latest of Crivelli's paintings dating from 1494, the last record of Correggio's too brief career being that of his death in March, 1534. It seems to be characteristic of the series, so far as we yet know about it, that—with the exception of Mr. Weale, who is to write upon Menilinc—none of its compilers who has not, like Mr. R. A. M. Stevenson, already joined the majority, is known as a technically qualified student of painting, or has achieved distinction as an amateur writer on design. On the other hand, the volumes before us owe much to the enthusiasm of their compilers, to their industry in examining prints, pictures, and photographs, and in comparing authorities. It is to the advantage of the reader that both authors write clearly and systematically. Mr. Rushforth possesses the better and more temperate judgment, depends less upon what he has been told, and is less given to raptures than Mr. Brinton. This is fortunate, because Crivelli forms by a great deal the more difficult and less studied subject, while the splendour of Correggio's art and inspiration, which has been much written about, harmonizes not inaptly with the glowing periods of Mr. Brinton. The illustrations add considerably to the attractions of the volumes, and are uniformly bright, well chosen, and numerous. Several of the reproductions of Crivelli's pictures are the more acceptable because they are from works not before published. Mr. Rushforth, as others had done before him, contrives to make the master's pictures tell the painters under whom he studied, and the school to which they belong. Nothing could be easier than to do this; he was, as he often wrote on his panels, "of Venice"; his technical motives reproduce, at a distance, the Romanesque manner of painting which obtained in the

north of Italy before his time. Mr. Rushforth sees in these motives and the technique which expressed them more of Byzantine influence than is apparent to us, and we see in Crivelli much more of early Bellinesque influence than our author recognizes. Nor do we find anything "German" in his paintings, unless by that is meant Romanesque art. To say that Squarcione and the early Paduans affected Crivelli is to say that he was a Venetian of the earlier Renaissance. As Messrs. Crowe and Cavalcaselle had observed before him, our compiler rightly remarks that Crivelli's adherence to *tempera* while everybody else was flourishing in oil paint was to a certain extent an anachronism. But the quasi-archaisms of Crivelli were by no means affected, while his fair and finicking Virgins and the grim or gentlemanly saints of his earlier days were animated by an elegance and culture which was not truly "primitive," and which we must not ignore. Mr. Rushforth enjoys the brilliance and pure tints of the painter, and he is careful to expound to his readers what he takes to be the leading elements of all the finer paintings that come to view in his chronology of them. Most of his criticism is sympathetic and searching, but now and then in this very important section of a book which is intended to be popular he seems to have missed a noteworthy and subtle point or two. Thus, when writing of Lord Northbrook's delightful 'Virgin and Child' and the 'Madonna' at Ancona, both of which are dated c. 1470, he remarks, after asserting that "the design is very similar," a thing by far from apparent to us:—

"The landscape background, the curtain, the festoon of fruit, are precisely the same. But the marble balustrade in front is of more elaborate workmanship, and, for the first time, Crivelli has introduced, in the right-hand corner, the fracture of which he became so fond, and, in the left, a fly, represented with minute accuracy. The Child, though not a particularly successful creation, is more natural and less 'Squarecousque.' Above all, the Virgin cannot be called expressive, has more refinement and charm in her features than any that we have yet seen. She is the prototype of that Crivellian type of beauty of which the Brera triptych is a good example."

The fact is that both these Virgins were painted from the same model, who likewise sat for the 'Virgin' at Ascoli (1480), in the 'Virgin and Child' at the National Gallery (1476), the 'Virgin and Child' in the Vatican, and, probably, for the Virgin in the altarpiece at Massa, which is an ancona with its predella complete (1468). The changes time effected in the looks of the maiden whom Crivelli immortalized thus might be studied so as to confirm the chronology of the pictures in which she was depicted. She was Crivelli's ideal of beauty. The great 'Madonna and Saints'—now, alas! at Berlin—owes its regal charm to her. In similar fashion he employed the same models for long-bearded Jeromes, gaunt Baptists, bald St. Thomases and Peters. Our author's notice of Lord Northbrook's picture shows that he does not understand the motive of the design. The Virgin is portrayed as a princess with her first-born babe, and the decorations depicted are reminiscent of Romanesque art. Her "minikin mouth," arched eyebrows, and somewhat pinched nostrils are those of the maiden model, while the laborious technique and timidity so obvious throughout the work are the painter's, and confirm his comparative inexperience. The dainty way in which the fair damsel plays with the naked foot of the Child recalls the picture at Ancona. But the ruling ideas of the design which our author has missed are to be recognized in the circumstance that Christ, having rescued the goldfinch He clasps fluttering to His breast (the bird is in early art the frequent type of the *animula blandula*) from the fly (the constant emblem of Beelzebub), looks down with angry scorn at that creature of evil omen which crawls upon the balustrade at His side. The Virgin,

it is plain, regards the fly with much disgust and some alarm; this is confirmed by her drawing back her Son from its touch. Our author might have unravelled the recondite allusions of the jewels set in the nimbi of the mother and her Son; here, as in nearly all Crivelli's pictures, these allusions are significant and interesting. We should like to have been told what is meant by the various festoons of fruit with which Crivelli crowded his backgrounds.

**Pietro Perugino.** By George C. Williamson. (Bell & Sons.)—The biographical details relating to Perugino which have yet been discovered are few and scanty. Although not devoid of interest, it cannot be said that Vasari's account of him is quite what the admirers of his art would wish. It is certainly not among the most notable of the 'Lives.' Pietro was born in a small provincial town, of parents in comparatively humble circumstances, and the known incidents of his career relate to little more than the ordinary events which might happen to any very industrious artist of the period who by his abilities and perseverance raised himself to a distinguished position among his contemporaries, and whose reputation extended far beyond the limits of his native province. His story is perhaps the less attractive on account of his rather unsympathetic character. Despite his great talents, he showed little enthusiasm for his art, except as a source of pecuniary profit. His greed of gain led him to adopt labour-saving processes which, not unnaturally, evoked the contemptuous criticism of his brother artists at Florence. Stung by their reproaches, and more particularly by an observation of Michael Angelo, he unwisely sued the latter for defamation—and lost his cause; which apparently induced him to retire to his native Umbria, where his system of reproducing previous inventions does not appear to have been resented. Having to deal with materials of this nature, the biographer of Perugino is obliged to seek for sources of interest mainly in the consideration and discussion of his art. This is the plan which has been followed by Mr. Williamson, who furnishes a critical description of the frescoes and the numerous easel paintings in the various public galleries and private collections, all of which he states that he has personally inspected. His appreciation of the merits of Perugino's work is fair and cordial; he would, perhaps, be more convincing if in discussing doubtful points he had stated the evidence and abstained from using the first-person singular. Painting so finished and elevated as that of Perugino seems to demand a corresponding style in the writer describing it. For such purpose the English language is amply sufficient. Hence, to write "plein-air" instead of open air, or to translate "Cambio" by "Bourse," at once suggests the manner of an American essayist of the latest type. Yet even in their writing we expect to find the titles of well-known pictures and of historic personages correctly given. In the volume before us the illustration of Perugino's small 'Virgin and Child with the Infant St. John' in the National Gallery is entitled 'The Schiavone Altarpiece,' and the Duke Ludovico Sforza (Ludovico il Moro) in one place is called "Duke Lorenzo," and in another "Duke Il Moro of Milan." These and similar slips obviously indicate either haste or negligence, which it might be supposed would be especially avoided in a volume purporting to be a work of reference.

#### MINOR EXHIBITIONS.

THE galleries of the Fine-Art Society are divided between the brilliant West-Country landscapes and figure subjects of Mr. A. Hughes, which we have already praised, and about forty cabinet pictures by Mr. H. Schmalz, which were evidently painted for a very different class of amateurs. In fact, Mr.



Schmalz addresses a public who delight in such art as furnished 'Books of Beauty.' It is not out of keeping with the painter's aim that, collectively, he styles his works 'A Dream of Fair Women.' The pictures represent heads, busts, and half-length figures of damsels of a sentimental and amorous type. The best of them, named *La Belle Bernoise* (No. 11), is much above his ordinary level of attainment; after this we place the pretty *Dream of the Southern Seas* (27), *Dolores* (30), and *Phæbe* (34).

Messrs. A. Tooth & Sons, in the Haymarket, exhibit a number of cabinet pictures, the best of which will repay attentive examination; for instance, A. Schreyer's bright and animated *Arabs resting at a Well* (No. 2); the *Near Bruges* (7), a Hobbema-like landscape by Verboeckhoven and Ebel; Mr. D. Murray's luminous coast piece *Old Shoreham* (9); M. Harpignies's silvery and solid landscape *Hérison* (10); two good minor Corots, *At Ville d'Aray* (15) and *Solitude* (17); M. Bouguereau's *From the Orchard* (19), an awkwardly named, but graceful figure of a girl carrying a basket of rather unripe fruit, as well as his more important figure of the god hovering above a pool, called *Amour Voligeant* (60).—Rosa Bonheur's *Cattle at Rest* (59) is a powerful sketch with a fine composition.—*A Mill on the Coast* (61) is a solemn and impressive study of the effect of twilight on a plateau, by Dupré, an unusual work for him.—*L'Ile de Vaux, Auvers-sur-Oise* (70), is a noble, though small specimen of C. F. Daubigny.—Most of the other pictures are inconsiderable; yet the contributions of Troyon, Fortuny, Mr. P. Graham, J. C. Dollman, H. B. Willis, Mr. H. W. B. Davis, and M. Léon L'Hermitte are noteworthy, though not ambitious.

Mr. McLean's Gallery is highly attractive, owing to its containing a number of contributions of distinguished painters, such as M. A. Stevens's well-studied and harmonious *On the Norman Coast* (No. 1), and Sir L. Alma Tadema's small design named *The Architect* (7), because it shows a Greek architect studying his work during its progress.—Mr. A. Lynch's bust of *The Brunette* (13), dressed in red, is good artistically, and of a good type.—M. E. Tito's *A Venetian Workroom* (15) is a second-rate example of the school of M. de Blaas, but otherwise spirited and fresh.—The *Glen Affric* (17) and *Running Waters* (28) of Mr. McWhirter are quite in his vein, but somewhat painty; they are both vistas of streams.—M. L'Hermitte's *Gleaner* (19) is good, so far as it goes; the same may be said of Mr. S. Lucas's player on a bass-viol studying *A Difficult Passage* (23).—The *Water Wheels at Savassa* (26) our readers know already as an effective work by Mr. H. Woods.—Mr. P. Graham's *A Highland Glen* (27) presents nothing we do not know already.—Mr. L. Fildes's *Shelling Peas* (37) possesses some of the best qualities of his rather unequal technique; it is the life-size figure of a girl, vigorously painted and skilfully drawn.—Very vivacious and firmly painted is the figure of a white dog waiting to be admitted to a room, which Mr. Briton Rivière aptly calls *Forgotten* (48).—Besides the above we are glad to see the *Wind Rising* (18) of Henry Moore; the *Spring Time and Autumn* (24) of M. Kaemmerer, a girl in a meadow; M. Jacquet's *The Blonde* (29); and Mr. Napier Hemy's *Over the Bar* (52).

Mr. W. Mouncey has sent to Messrs. Bousod, Valadon & Co.'s a number of landscapes, some of which remind us, but at a long interval, of Constable, but the treatment is less effective. They are soft, sober in colour, drawn with freedom, but by no means without care, deftness, and knowledge, and distinguished by their well-harmonized greys and low degrees of colour and tone. Mr. Mouncey composes the masses of his pictures cleverly, sending several excellent central views of valleys such as Claude was fond of, and he evinces feeling for the grading of the atmosphere in most of the twenty examples now in Regent

Street; some of these, e.g., *Landscape near Tongland* (10), a snow-piece, remind us, at some distance, of Mauve. The rough surfaces of most of these drawings vitiate them sadly. The catalogue tells us that "the name of the Kirkcudbright painter has become familiar, not in Scotland alone, but in the great art centres of Europe." It is hardly so in London.

#### 'A NEW BOOKE OF DRAWINGS.'

THE recent removal from the South Kensington Museum of the exquisitely wrought iron gates which surrounded the private gardens of Hampton Court in the days of William III. may recall that rarely seen collection of designs known as 'A New Booke of Drawings,' prepared and sold in 1693 by one Jean Tijou, "a Frenchman." Tijou is said to have been the designer of much of the ironwork in and about St. Paul's, as well as of many gates in the neighbourhood of London—notably the one at Carshalton, in Surrey, that for a brief space keeps ward over a desolation of uprooted elms, dead wood, and long rank weeds, all that remains of the once pleasant surroundings of the hall. However this may be, there is no doubt that he was responsible for many of the gates at Hampton Court, since his 'New Booke' faithfully reproduces several of the characteristic, lace-like designs which are familiar to every one who wanders over the grounds of the great cardinal's palace. Furthermore, he distinctly lays claim to much in his quaint, rickety title in French and English, made as explanatory as possible after the fashion of the day:—

"A New Booke of Drawings, Invented and Designed by John Tijou containing severall sortes of Iron Worke as Gates, Frontispieces, Balconies, Staircases, Pannells, &c., of which the most part hath been wrought at the Royall Building of Hampton Court, and to severall persons of qualities Houses of this Kingdome, all for the use of them that will worke Iron in Perfection and with art."

That this folio contains in its nineteen plates engraved by Vanderbanck, Vander Gucht, and others, a series of the finest examples of decorative ironwork that this country can boast is conceded by all designers in this particular branch of art, while its scarcity, the high price put upon it, and the demand there is for it in certain quarters, add still further to its importance. During the past fifteen years it has been publicly sold on three occasions only, and its cost has now assumed such proportions that practical utility must—as it generally is where books of this class are concerned—be another of its principal merits. Unfortunately, the work is little known outside a very limited circle, and still less appears to be known of its author. Some person desirous of enlightenment in this respect once asked the question "Who was Tijou?" in the pages of *Notes and Queries*, but he seems to have elicited no reply. Tijou was the designer of the "Lion Gates" as well as those just returned to their old home, all having been wrought by Shaw of Nottingham, whose monument in the church at Hampton records the fact. On the other hand, the monument of Tijou, the Frenchman, needs to be sought for. Perhaps he returned home disgusted to realize that between a designer on paper and a worker in the dramatic glow of the furnace there was—the more the pity—a great gulf fixed. But books, at least some of them, live longer than monuments, and the memory of Tijou may, after all, outlast that of his craftsman. Under any circumstances his book of drawings is worth preserving for the extraordinary merit it displays. It is true that nowadays no one who would earn a reputation slavishly copies anything, and, indeed, Tijou's enormous gates and balconies, all painfully forged by hand at vast expense, hardly lend themselves to reproduction in their entirety. But the designs, beautiful as a whole and symmetrical in every part—sectionally harmonious, every square foot or less a study and model in itself—are capable of endless

rearrangement, and in this lies their practical utility. In its way the 'New Booke of Drawings,' unknown, perhaps, even by name to the majority who may read what I have written, is as commendable as the works of Chippendale, Sheraton, or other master of the art of creating novelty in design. But it is a book that is almost lost. Regal "Gates, Frontispieces, and Balconies" are, unlike household goods and chattels, but for a very few among many millions.

J. H. SLATER.

#### Fine-Art Society.

MR. ONSLOW FORD's statue of the Queen, intended to be placed in front of the Infirmary at Manchester, is nearly finished; it is about eleven feet high, and is to be raised on a pedestal five feet in height.

THE subscription portrait of Mr. Holman Hunt, by Sir W. B. Richmond, which we mentioned in the summer, is finished, and has been on view this week at Messrs. Macmillan's in St. Martin Street.

At the Continental Gallery may be seen "A Series of New War Pictures," including 'First in the Trenches,' 'Fix Bayonets!' 'A Member of the Red Cross Army,' and 'From Earth to Heaven,' by Mr. J. Hassall; 'A Warm Corner for the Guns,' by Mr. L. Edwards; and 'Joe Chamberlain Speaks,' by Mr. H. S. Wright.

It seems that London Bridge is again in danger and is to be widened, under the plea that it is not wide enough for the traffic which passes over it. There is only one way of widening it cheaply, and that is by cantilevers to carry the footways on both sides. This process will, of course, destroy the monumental dignity of the bridge. We doubt if there is any need to destroy it, and, on the other hand, it is manifest that, until all the approaches to the bridge are widened, it will be useless to enlarge one part only of the thoroughfare.

WE are glad to hear that the new Observatory Tower at Oxford which is intended to contain, or sustain, the great telescope Sir H. Grubb is constructing at Dublin, has been entrusted to Mr. T. G. Jackson, an architect who may be relied upon to give the University a work of art.

An exhibition of modern paintings has been opened at Hull, where new galleries, intended to be used annually, have been constructed by the corporation of the town, which proposes to buy works of art and thus form a permanent exhibition.

THE Royal Academy has suffered a serious loss by the decease of its Professor of Anatomy, Mr. William Anderson. In the practice of his profession Mr. Anderson went out to Japan as head of the Naval Medical College at Tokio in 1873, and while there he was attracted by Japanese art, and became a collector in days when collecting was still possible. On his return to England in 1880, he was made an assistant surgeon at St. Thomas's Hospital, and published his 'Pictorial Arts of Japan,' a book which made a great impression on connoisseurs. In the same year he made a catalogue of the Japanese and Chinese pictures in the British Museum. He afterwards exhibited his collection of Japanese prints at the Burlington Fine-Arts Club. The bulk of his collections are in the Museum. In 1891 he was elected to succeed John Marshall in the Chair of Anatomy at the Academy. He edited Heath's 'Practical Anatomy' and Brücke's 'Beauties and Defects of the Human Figure,' and wrote on deformities of the toes and fingers.

MR. CHARLES SAINTON, who has recently removed to the heights overlooking the Charterhouse at Godalming, has been working on a new series of drawings in gold-point and in silver-point, and he has also produced some water colours, using for the backgrounds of his figure-subjects the beauties of the surrounding land-

escape. He has also completed a dry-point etching, entitled 'Over Hill and Dale.' His new works will be shown at the Continental Gallery in New Bond Street. Saturday next, the 10th inst., is fixed for the private view.

MANY painters who have studied nature unadorned at Sennen Cove will like to know that it is proposed to erect a breakwater there.

A CORRESPONDENT writes:—

"Mr. Henry Percy Horne is kindly lending for exhibition in the Glass Studio of the Leighton House some fifty mezzotints from John Constable by David Lucas, all in trial proof state. Specially remarkable in these rare engravings is the treatment of the skies, evincing as it does Constable's unrivalled power in depicting complicated cloud effects, the sense of movement, and the light, tone, and splendour of stormy skies. Of the engraving 'Hadleigh Castle. Mouth of the Thames—Morning,' Mr. Horne sends four impressions, each showing a different stage of finish in the plate; of 'Hamstead, Sandpits—Boys Bathing,' two impressions, as also of the large plate of 'Hadleigh Castle.' Mr. L. E. Raphael kindly also lends 'Dedham Vale' and 'The Young Waltonians.' These mezzotint engravings will be exhibited during the fortnight beginning Monday, November 12th, and ending Saturday, the 24th."

THE decease is announced, at the great age of ninety-five, of M. Pierre Auguste Pichon, one of the last of the pupils of Ingres. He obtained a Third-Class Medal as long ago as 1843, a Second-Class one in 1844, a First-Class one in 1846, a *Rappel* in 1857, and again in 1861, in which latter year he obtained the Legion of Honour.

It is proposed to celebrate in Florence to-day, the 3rd inst., the fourth centenary of the birth of Benvenuto Cellini. On this occasion it has been naturally deemed desirable to form as large a collection as possible of the sculptor's works of all sorts. No great inquiry seems to have been made in England, where several of his works exist in the royal and other collections.

THE exhibition of Mr. Crane's works in Budapest has proved a great success. His illustrations and pictures, which are decidedly popular in Germany, seem to be greatly appreciated by the Hungarians. His designs for tapestries, table-linen, embroideries, &c., have attracted great attention, and it is hoped that his influence may help to bring about a revival of decorative art in Hungary.

## MUSIC

### THE WEEK.

CRYSTAL PALACE.—Saturday Concerts. ST. JAMES'S HALL.—Richter Concerts. Mr. F. Dawson's Pianoforte Recital.

THERE was a large audience at the Crystal Palace on Saturday afternoon, and Mr. Manns was received with extraordinary enthusiasm, prompted, no doubt, by the pleasure at seeing him once again in his old place. But it meant something more; it was a recognition of the valuable services rendered to music by Mr. Manns in the past, and also, if we mistake not, an assurance that the well-deserved appreciation of the merits of Mr. Henry J. Wood, who had occupied the conductor's desk during the two previous Saturdays, did not imply any want of confidence in one whose fame was of such long, and of such high standing. Mr. Manns, no doubt, felt at a disadvantage in not having his regular orchestra, and for this reason, probably, did not attempt a symphony. The opening piece on the programme was the 'Oberon' Overture, played with marked precision and verve. Mr. Arthur Friedheim made his first appearance at the Crystal Palace, and played Liszt's *z* flat Concerto. He has a remarkably fine

technique, and yet the performance lacked warmth. In the Chopin solos later on the pianist was still more disappointing; for the most part, there was healthy body without soul, while the rendering of the Scherzo in *b* flat minor was not even note-perfect. Miss Marie Brema sang with full effect Saint-Saëns's 'La Fiancée du Timbalier'; Mr. Lloyd Chandos was earnest in 'Onaway! Awake, beloved,' from Mr. Coleridge-Taylor's 'Hiawatha'; while Mr. Andrew Black's rendering of 'Non più andrai,' though full of animation, was entirely free from exaggeration. The concert concluded with Mendelssohn's 'The First Walpurgis Night.'

The programme of the second Richter Concert on Monday evening contained no novelty, but it was, nevertheless, interesting, and the various performances were exceedingly fine. The first piece was Tchaikowsky's Fantasy-Overture 'Hamlet,' performed at these concerts last year. It is interesting to learn from the title the thoughts and feelings by which the composer was swayed when he penned the music, although the latter, with its vivid and well-contrasted thematic material, its clear developments, and its vivid orchestration, is in itself sufficient. Tchaikowsky left no written programme. He was probably of the opinion of Jean Paul Richter, who once wrote:—

"Do we not always furnish the tones we hear with secret texts of our own, nay, with secret scenery, that their echo within us may be stronger than their voice without?"

The programme included Wagner's 'Siegfried Idyll,' the 'Parsifal' Prelude, and the 'Huldigungs-Marsch.' At the end came Glazounow's Symphony in *c* minor, No. 6, a work of great merit, if not of deep originality. Skill in the art of development—an excellent, nay, necessary thing in itself—is somewhat too prominent in the last movement; the thematic material is scarcely strong enough to draw the listener's mind off from the technical structure. The Andante has a remarkably quaint theme, and the seven variations please by reason of their varied rhythm and picturesque colouring. The Intermezzo is decidedly piquant.

The programme of Mr. Frederick Dawson's pianoforte recital at St. James's Hall on Wednesday afternoon included Beethoven's Sonata in *e*, Op. 109, a work which many pianists spoil through inability to feel or express the tenderness and poetry of the music. Mr. Dawson's rendering was exceedingly good; it was intelligent and full of sentiment, yet without sentimentality. He also played Schumann's great Fantasy in *c*. Here, however, the playing was unequal. The conception of the work was sound enough, but at times Mr. Dawson displayed too much energy, and in the middle movement the false notes were in excess of the number which a charitable critic, who knows its extreme difficulty, is disposed to overlook. Some Brahms pieces and a liberal selection from the works of Chopin were performed with excellent technique and suitable expression. The programme concluded with two clever and showy Études by Mr. Roger Ascham and Mr. Graham P. Moore, and two refined pieces, an Impromptu and a Ritornello, by Sir A. C. Mackenzie.

SIMS REEVES.

THE registers of Woolwich Church, as mentioned last week in the *Daily News*, prove that the great English tenor was born, not, as generally asserted, on October 22nd, 1822, but on September 26th, 1818, so that at the time of his death he was in his eighty-third year. We need not dwell on the story of the artistic career of Sims Reeves, which has been often told; and, further, it belongs to a somewhat remote past, seeing that, with the exception of a few late appearances in public, that career closed in 1891 with the Albert Hall solemn farewell.

As regards the rich, altogether lovely quality of tone of Reeves's voice there never was, nor indeed could have been, any difference of opinion. And from the very outset his praises were sung. His *début* as Edgar in 'The Bride of Lammermoor'—for Donizetti's 'Lucia' was then sung in English—at Drury Lane, on December 6th, 1847, was, according to the *Times*, a veritable triumph. In the *Athenæum* of December 11th there is a detailed notice of the performance of the opera, from which we extract the following: "The success of Mr. Reeves, the Edgar, amounted to a *furor*—and deservedly so. His voice is neither a forced-up baritone nor an oily and unnatural counter-tenor; but a legitimate tenor, of rich and sweet quality." The expression "forced-up baritone" is curious, seeing that Reeves first sang as a baritone. The writer also speaks of the "dramatic and musical earnestness with which he [Reeves] throws himself into the part." It is curious to note that the conductor of this performance was no other than Hector Berlioz, who in a letter to Auguste Morel two days later spoke of the new tenor as "a discovery beyond price for Jullien."

The serious attention which Reeves, from early years, paid to the cultivation of his voice deserves emphasis, for nowadays many vocalists, trusting to natural gifts, neglect to develop them. And not only did Reeves make assiduous study of the art of singing, but he applied himself to harmony, and also acquired practical knowledge of the various instruments of the orchestra. Hence we are not surprised to find Berlioz, in the letter above mentioned, speaking of him as "a very good musician." It was the earnest view which he took of his art, together with a magnificent voice, which gained for Reeves such commanding and lasting fame. Though he was great on the stage, it was in oratorio that he achieved his highest triumphs. His purity of utterance and pathos in the Passion music in 'The Messiah'; the dramatic force with which he rendered 'The enemy said' in 'Israel in Egypt'; and the clear, silvery, and powerful tones which he produced when singing "Sound an alarm"—these are a few of many remarkable renderings of Handel's music, in which he was without a rival.

Before Sims Reeves Braham enjoyed an extraordinary reputation, and from all accounts seems to have possessed a wonderful voice and known how to use it. But of him it has been said, by a responsible writer, that

"though he could sing with the utmost perfection of style and execution, yet he generally preferred to astonish the groundlings by vulgar and tricky displays and sensational effects."

Of Sims Reeves that never has been, and never could be, said. He had respect for his art, his public, and himself.

### Musical Gossip.

THE Promenade programme on Friday evening last week was mainly devoted to Beethoven. The three instrumental movements of the Choral Symphony were well performed, yet we could not but regret this presentation with maimed rites of a great work. Was it impossible to gather together a choir for the occasion? or



does Mr. Wood not regard the choral as the crowning section of the symphony? We scarcely imagine the latter to be the case. Twelve Minuets, written by Beethoven in 1795 for the ball of the Gesellschaft der bildenden Künstler, were played, and even in these trifles "the master-hand of Herr Ludwig van Beethoven"—to quote from the original advertisement—was at moments distinctly felt. On the following evening the programme commenced with Mr. Arthur Hervey's 'Dramatic Overture,' a work poetic in conception, cleverly constructed, and well scored. Mr. Wood ought to repeat it, but not place it at the beginning of a programme; it is a short symphonic poem, rather than an overture in the strict sense of the term. Prof. Stanford's pleasing and skilful 'Suite of Ancient Dances' were also performed. Miss Adela Verne's admirable rendering of 'Études' by Chopin deserves record; the one in E from Op. 10 would, however, bear taking a shade faster.

MR. D. F. TOVEY gave the first of a series of concerts at St. James's Hall on Thursday afternoon. He commenced with a Trio in C minor for pianoforte, clarinet (Mr. C. Draper), and horn (Mr. A. Borsdorf) of his own composition. The composer is young, and, as one might expect, under the strong influence of Brahms. His work, nevertheless, displays character and ability of a high order; for the present, however, there is great promise rather than actual achievement. When the art is more concealed, the power of self-criticism stronger, and when the Brahms shackles are cast off, then Mr. Tovey's music will show its best face. As a pianist, he was heard to advantage in four of Chopin's 'Études.' He has thorough command of the key-board, and plays with intelligence and marked feeling. The analytical programme-book which he offered, though somewhat digressive, contained much thoughtful matter. Miss Fillunger was the vocalist.

MR. ALBERT CHEVALIER recommenced his recitals at the Queen's (Small) Hall last week, and introduced several new numbers into his programme. The first song, 'The Lag's Lament,' in which there was, perhaps, an overtouch of realism, was set to a genuine and highly characteristic "flash" tune of the eighteenth century. Mr. Chevalier is in turns pathetic, humorous, and amusing, and in almost everything the art is carefully hidden; he is, in his own line, unsurpassable. Daintily sung songs were contributed by Madame Lilian Eldée, and pianoforte solos brightly played by Mr. Alfred H. West.

IN 1875 Dr. (then Mr.) W. G. McNaught founded the Bow and Bromley Choir, and ever since has given performances of high-class and particularly modern works, with full professional orchestra and distinguished soloists. The governors of the Bow and Bromley Institute do not see their way to promise the amount now required—ninety guineas for three concerts—although a fairly large portion would be returned by the public in payment for admission, and thus Dr. McNaught has resigned. The experience of the last two seasons has proved to him that with the amount at present granted the concerts can only be carried on at a personal loss. It is not for us to discuss the action of the governors, but from the circular issued by Dr. McNaught to the members of the choir, it does seem strange that the small extra sum asked should be refused. Unless, therefore, the governors reconsider the matter, the good work carried on by a capable conductor and his efficient choral body in the East-End of London is at an end.

BEFORE Sims Reeves sang at Drury Lane in 'Lucia' in 1847, as mentioned in the obituary notice, he had appeared on the same stage in somewhat modest parts. Under the Macready management, in 1842, he was first warrior in Purcell's 'King Arthur,' and, together with a

Mr. Stretton, impersonated the Foresters in Shakespeare's 'As You Like It.' The play, it is curious to note, was preceded by the first movement of Beethoven's 'Pastoral' Symphony as overture, and the bill announces that "Entre Acts will be selected from the same work." This was not the only occasion during that season on which Beethoven's music was pressed into service. The "Martial Movement" (the Finale, we presume) from the C minor Symphony was performed as overture to 'King John.'

MR. SCHULZ-CURTIS sends particulars with regard to the next Bayreuth Festival, which is to be held in 1901. It will commence on July 22nd and terminate on August 20th. There will be seven performances of 'Parsifal,' two cycles of 'Der Ring des Nibelungen,' and five performances of 'Der Fliegende Holländer.' The allotment of seats will take place next March.

WE are glad to hear that Signor Busoni will give a pianoforte recital at Queen's Hall on Tuesday, November 27th, and we hope that his programme, as so often happens with pianists, will not be hackneyed.

LAST week, in noticing Mr. Bird's concert, we spoke of the modest rôle which he played as accompanist. The programme was a long one, and as we were unable to hear all of it, the pianoforte quartet of Mozart at the end, in which he took part, escaped our notice. But even this fine work does not offer adequate opportunity of displaying such technical skill as Mr. Bird possesses.

PUT not your trust in programmes would be a wise motto. Tschaikowsky's Pianoforte Concerto in G, No. 2, was announced at the Queen's Hall last week as "performed for the first time in England." It appears, however, that it was introduced by M. Sapelnikoff at the Crystal Palace concert of April 26th, 1890.

WE read in the *Musical Times* for November that at the end of the full score of Mr. Elgar's 'Dream of Gerontius,' in addition to various signatures, there is the following in the handwriting of the festival conductor:—

Let drop the chorus,  
Let drop everybody;  
But let not drop the wings of your original genius.  
HANS RICHTER.

THE doubt as to the authenticity of the two Bellini scores appears, according to *Le Ménestrel*, to have arisen from the fact that the "Guerra, guerra," chorus of 'Norma,' and the Agnese romance and the trio "Angiol di pace" in 'Beatrice di Tenda' were not in the composer's handwriting. The *Trovatore*, however, explains that the first two were taken by Bellini from his opera 'Zaire,' and the third from his 'Bianca e Fernando,' and only copies, therefore, were necessary. This explanation seems natural enough, and it helps, moreover, to explain the rapidity with which Italian operas were written. We must, however, add that we have failed to find the trio in the vocal score of 'Bianca e Fernando.' Of the other movements we cannot say anything, no score of 'Zaire' being accessible.

WAGNER'S 'Meistersinger' was performed for the first time in Dutch at Amsterdam on October 10th. It was conducted by M. Raabe, and achieved a wonderful success.

#### PERFORMANCES NEXT WEEK.

SUN. Sunday Society's Concert, 2.30; Sunday League, 7, Queen's Hall.  
MON. Promenade Concert, 8, Queen's Hall.  
TUE. Richter Concert, 8.30, St. James's Hall.  
WED. Promenade Concert, 8, Queen's Hall.  
THURS. St. James's Hall Ballad Concert, 8, St. James's Hall.  
FRI. Promenade Concert, 8, Queen's Hall.  
SAT. Promenade Concert, 8, Queen's Hall.  
SUN. Herr Heisenauer's Pianoforte Recital, 3, St. James's Hall.  
MON. Mozart Society's Concert, 3, Portman Rooms.  
TUE. Promenade Concert, 8, Queen's Hall.  
WED. Royal Choral Society, 8, Albert Hall.  
THURS. Mr. Donald Francis Tovey's Chamber Concert, 8.30, St. James's Hall.  
FRI. M. Rosenthal's Pianoforte Recital, 3, St. James's Hall.  
SAT. Promenade Concert, 8, Queen's Hall.  
SUN. Saturday Popular Concert, 3, St. James's Hall.  
MON. Symphony Concert, 3, Queen's Hall.  
TUE. Mr. Mann's Orchestral Concert, 3.30, Crystal Palace.  
WED. Promenade Concert, 8, Queen's Hall.

#### DRAMA

#### THE WEEK.

ROYALTY.—'Mr. and Mrs. Daventry,' a Play in Four Acts. By Frank Harris.

WITH the persistent reports that assign Mr. Frank Harris a share only, and that the minor, in the play with which Mrs. Campbell resumes possession of the *Royalty* we are nowise concerned. Two backs may well have been needed to sustain the burden of responsibility for the most daring and naturalistic production of the modern English stage. So ineffective is the opening act that we cannot but suspect that some intention lurks behind its dullness and triviality. This is, however, so successfully concealed that conjecture as to its significance is baffled. The second act is a picture of animalism, the truth of which there is no need to dispute, whatever we may think of the expediency of its exhibition. Act the third makes us rub our eyes and wonder whether such things are; and act the fourth leaves us in a state of all but hopeless perplexity. In itself the story is primitive, in its treatment it is at once repellent and fantastic. We are introduced into a *ménage* corresponding in some respects with that in 'The Liars.' The husband is animal and brutal, the wife frail, delicate, and neurotic; the lover, however—and here is wide difference—is calm to timidity. His protestations and declarations are confined to the offer of his services to the heroine should need for them arise. Relying on his wife's virtue and her indifference, not easily distinguishable from contempt, Daventry invites his mistress and her husband as guests to his house. Once having got her there, he treats her with cynical and revolting effrontery. His proceedings are witnessed or overheard by Hilda Daventry, who obtains full proof of her husband's brutality and of his companion's wrongdoing. Instead, however, of exposing the culprits she saves them. This done she remains in the house until the last of the invited guests has gone, then quietly joins the man she knows to be her lover, though he has never declared himself such. Possible enough, it may be assumed, is the scene in the second act. People such as Daventry and Lady Langham will stop at nothing. We will not even deal with the propriety of exhibiting vice so flagrant before the general public to which the English stage appeals. Is it, however, possible, we would ask, that a wife should go to the rooms of a man who has only shown his affection in tenderness and benefits and take possession of them, stripping off a portion of her wraps and throwing them on the seats of what henceforward is her home?

Grave as are the faults in the story, and incompetent as it is at the outset, it interests in the last two acts. It is daring, if inconclusive in treatment. We are unprepared for what is coming, and are at least exercised in our minds as to the motives of the characters and the nature of their conduct. There is a frank indifference to ethical questions which we recall in no previous drama of present days. There is no character with the slightest claim on our respect, though it is hard to see what the lover could do who is so unexpectedly tested, and who has his "mistress at such

bay." The scene in which Mrs. Daventry surrenders is played by Mrs. Campbell and Mr. Gerald Du Maurier with much distinction, and is really moving. Mr. Frederick Kerr is also excellent. An attempt is perceptible on the part of the author to hold the scales fairly between man and wife. If Daventry's character is calculated to kill, as his wife says, all that is good in her, she herself takes no steps to keep him, and her proceedings would constitute a trial to men with a nature less pronouncedly sensual than his.

'HAMLET,' ACT III. SC. II.

SOME of your readers may be interested in a striking parallel with 'Hamlet,' III. ii., which is to be found in the twelfth-century Provençal poem entitled 'Daurel et Beton.' It will be remembered Hamlet remarks, at the close of Act II.,

Wherein I'll catch the conscience of the king.  
The following words of Hamlet to Horatio (Act III. sc. ii.) are significant for the comparison:—

There is a play to-night before the king,  
One scene of it comes near the circumstance,  
Which I have told thee, of my father's death;  
I prithee, when thou seest that act a-foot,  
Even with the very comment of thy soul  
Observe my uncle; if his occulted guilt  
Do not itself unkenel in one speech,  
It is a damned ghost that we have seen,  
And my imaginations are as foul  
As Vulcan's stithy.

Dr. Furness's Variorum Edition.

For comparison I translate the passage from 'Daurel et Beton' (edition of the Société des Anciens Textes, vv. 1929-51):—

"Daurel goes and puts on a great cloak. Another he gives to Beton. Then they take up their violins like jongleurs, and the good Daurel begins to instruct Beton in the part each is to play. 'My lord,' he says, 'this is how you must do: I will sing, do you listen closely meanwhile. I will tell of such things as he will not want to hear, and if I know anything about it, he will try to strike me.'

"And Beton said, 'And I'll not be slow to avenge you.'

"Into the tent they go without delay, and Gui they find seated at table. Out he cries: 'Come, jongleurs, come and eat.' But Daurel replies: 'We wish rather to play before you.'

"Then Beton begins to accompany some pretty lay while the good Daurel thus begins to sing:—

He who a song would hear  
I can tell him of one, methinks,  
Of treason not to be hid  
Of that rascally traitor Gui  
Whom may Jesus confound!

"Then Gui took up a knife, and would have hurled it at Daurel, but the watchful Beton casts aside his violin, and no sooner has he thrown off his cloak than he draws his sword and gives him such a stroke that his right arm drops lifeless on the ground."

In explanation of this violent scene, it should be said that the wicked Count Gui has traitorously killed two victims, the father of young Beton and the son of Daurel, the old jongleur. Daurel and Beton are thus naturally leagued together to avenge the murder of their son and father respectively.

That there are points of variance between the scene here and in 'Hamlet' is evident, but the *procédé* is identical in the two cases. In both the avenger seeks to make the guilty man condemn himself by an involuntary action. The parallel is perhaps more interesting when we reflect that there is not the remotest chance of Shakspeare having any knowledge of this obscure Provençal poem. The Oriental flavour of the episode leads me to believe we have to do here with one more of the many tales coming from the Far East which Shakspeare, in common with the French romancers, wove into the fabric of a new creation. W. W. COMFORT.

**Dramatic Gossip.**

It is natural that a feeling of discontent should be caused, not only in Stratford-on-Avon, but wherever the memory of Shakspeare is cherished,

by the proposal to place a bust of Miss Helen Faucit in the chancel of Holy Trinity Church, where the remains of Shakspeare have rested for nearly three centuries. No one who remembers Miss Faucit's performances will deny their value and beauty. She is not, however, the only great exponent of Shakspeare this country has known, and the reverence with which the chancel has hitherto been treated is honourable and commendable. We cannot conceive, indeed, any one daring to intrude upon a solitude so august, or to offend so grievously a sentiment so thoroughly English.

'DER PROBEFFEL' of Blumenthal, given by the German company at the Comedy Theatre, is a moderately amusing play on a familiar subject. It approaches caricature in one character, that of a Polish pianist, a favourite subject of satire with dramatists, French and German. In a long list of pieces to be hereafter given we find Lessing's 'Nathan der Weise,' Schiller's 'Kabale und Liebe,' and M. Bisson's 'Madame Bonivard.'

THIS evening is, we understand, to witness at the Lyceum the revival of Mr. Hamilton's adaptation of 'Les Trois Mousquetaires,' with Mr. Lewis Waller as D'Artagnan, Mr. Mollison as Richelieu, Miss Lily Hanbury as Milady, and Miss Eva Moore as Gabrielle.

OWING to the indisposition of Miss Ellen Terry, her part of Clarisse in 'Robespierre' has been filled in Manchester by Miss Maud Milton. Sir Henry Irving has engaged for London and the country Mr. James Young, an American actor, who will play Lorenzo in 'The Merchant of Venice,' Christian in 'The Bells,' and other parts.

A NEW comedy by Mr. Haddon Chambers, unnamed as yet, is likely to be produced at the St. James's about the beginning of next year.

MISS MAUD ADAMS has won a favourable reception in America in an adaptation by Mr. Louis N. Parker of 'L'Aiglon' of M. Rostand.

The new club started by Mr. Carl Hentschel, Mr. Cecil Raleigh, and other seceders from the Playgoers' Club, is, at the suggestion of Mr. Harry Furniss, to be called the O. P. It has been pointed out in many places that O. P. in technical phrase signifies opposite prompt. The initials have another meaning, which perhaps more nearly coincides with that of old playgoers. O. P., or Old Prices, was the name given to the riots which attended the reopening of Covent Garden on September 18th, 1809, and lasted until December 14th, and constituted probably the most formidable tumults any London theatre has known. The opponents of Kemble and the management wore O. P. in large letters in their hats, an example which, though some hot blood has been begotten, the founders of the new club will scarcely follow.

TO CORRESPONDENTS.—H. C.—L. M. N.—H. R.—J. B.—C. P. F. K.—W. K. M.—M. G. K.—F. V.—R. B.—J. W.—received.

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